



NORTHWESTERN UNIVERSITY

EVANSTON-CHICAGO

SCHOOL OF MUSIC

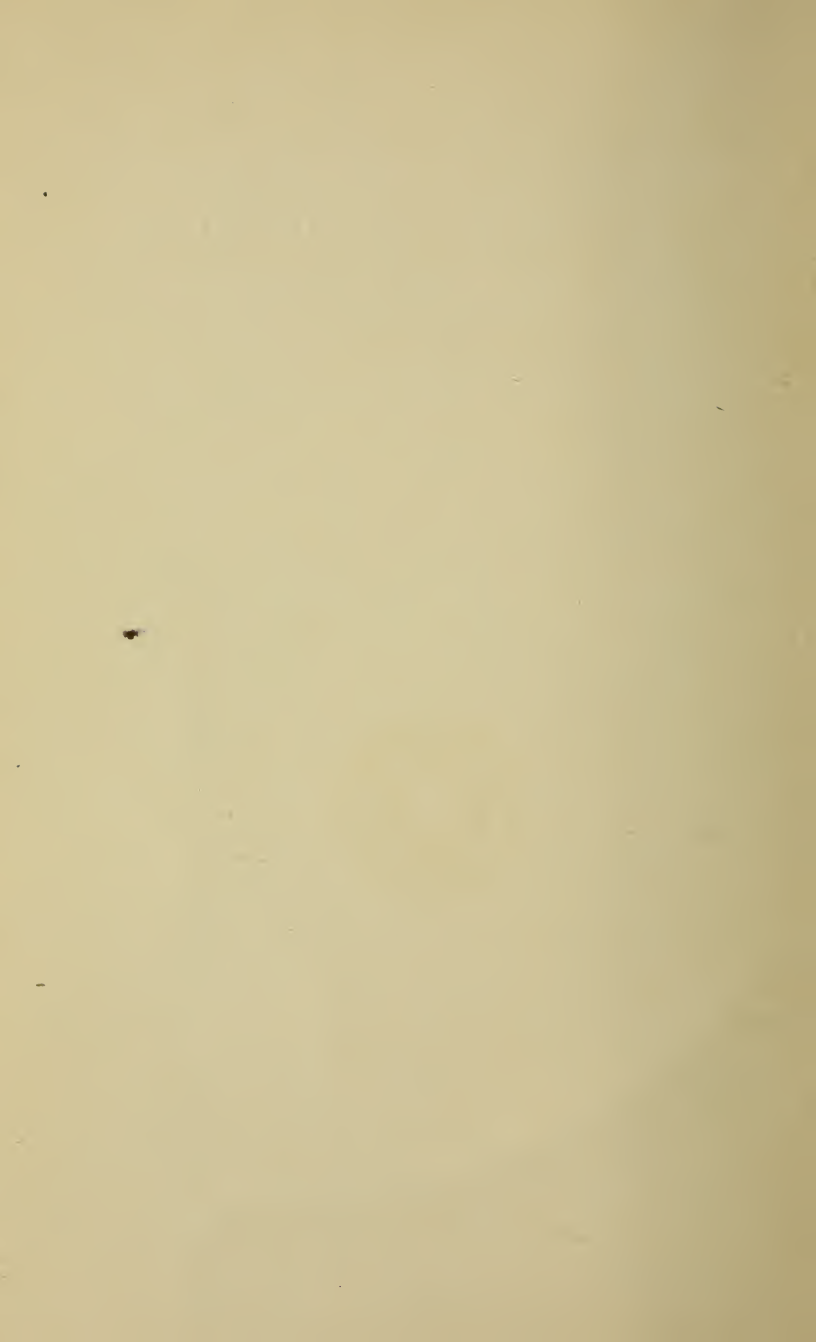
EVANSTON, ILL.

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FOR 1898-99

Northwestern University Press



SCHOOL OF MUSIC

NORTHWESTERN UNIVERSITY

MUSIC HALL

EVANSTON, ILL.



Northwestern University Press

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into **four terms of nine weeks** each instead of **two semesters**.

1898.

September 20 and 21, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 22, Thursday, **First Term Begins.**
November 23, Wednesday Evening, **First Term Ends.**
Thanksgiving Recess.
November 28, Monday, **Second Term Begins.**
December 24, Saturday, Christmas Recess, to Tuesday Evening, January 3, 1899.

1899.

January 26, Thursday, Day of Prayer for Colleges.
February 1, Wednesday, to February 7, Tuesday, Regular Examinations.
February 7, Tuesday Evening, **Second Term Ends.**
February 9, Thursday, **Third Term Begins.**
April 12, Wednesday Evening, **Third Term Ends.**
April 13, Thursday, **Fourth Term Begins.**
June 2, Friday, to June 9, Friday, Regular Examinations.
June 9, Friday, Annual Concert and Commencement Exercises.
June 14, Wednesday Evening, **Fourth Term Ends.**
September 19 and 20, Examination for Admission to Regular Courses.
September 21, Thursday, **First Term Begins.**

1898

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NORTHWESTERN UNIVERSITY.

SCHOOL OF MUSIC.

Facilities for the study of music have existed in the University for the past twenty-five years. In 1895 the trustees established a separate and distinct department, known as the School of Music, for the more complete mastery of the art.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

Owing to its marvelous development and to the general recognition it has won as an elevating and broadening influence, music has been termed "the art of the nineteenth century." No other art so fully demonstrates the value of form, symmetry and proportion. No other art equals it in keeping alive the finer sensibilities of our nature. No other art comes in such close touch with our social and religious life. Gladstone well voiced the spirit of the age when he said:

"They who think music ranks amongst the trifles of existence are in gross error; because from the beginning of the world down to the present time it has been one of the most forcible instruments both for training, for arousing and for governing the mind of man. There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not unknown; on the contrary it was so far from being a mere servant and handmaid of common and light amusement, that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet

that was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of men."

The successful pursuit of music as a profession requires not only special aptitude and talent but a cultivated general intelligence as well. This fact has been too often overlooked and the results have been one-sided and incomplete. A school of music in connection with a great university offers ample opportunity for supplying the elements frequently lacking in the education of musicians. Particularly is this the case at Evanston, where, in addition to the University and its large preparatory school, a most excellent system of public schools exists. A great variety of courses and lectures are thus open to the ambitious music student, with the added stimulus of the intellectual activity and studious atmosphere which characterize a University town.

Attention is called to the wholesome religious and social surroundings. Churches of all denominations abound with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life. This is especially the case with young women, who are expected to conform to the regulations of Woman's Hall, whether they reside there or in private homes.

The School of Music presents comprehensive and systematic courses of instruction under experienced specialists who have enjoyed the best advantages offered by both this country and Europe. The scholarly side of musical attainments represented in the theoretical courses are unusually complete and exhaustive. While open to all seeking musical instruction the school particularly welcomes the earnest, capable and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The School is situated in Evanston, a city of 30,000 inhabitants, adjoining the northern limits of Chicago, on the wooded shores of Lake Michigan. Evanston occupies a unique position in that it lies in a prohibition district, is purely a residence community, and has for its citizens those who eminently represent the wealth and culture of Chicago. Few cities equal it in beauty of location or general attractiveness. The business district of Chicago is easily reached by two lines of railway, and by an electric car line which passes the School.

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has been occupied by the School for a little more than a year. The building stands immediately to the north of Woman's Hall, near to the University Campus. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The first floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice-rooms. Additional class-rooms are found on the second floor, together with a well-arranged concert-hall seating three hundred and fifty. The Hall is provided with a large stage, dressing-rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera-chairs. The practice-rooms are especially pleasant, being well lighted and heated.

While it was thought the building would suffice for the needs of the School for several years, an increase of over 30 per cent in the attendance last season taxed its capacity to the utmost. To meet future wants the basement floor will, by the Fall term, be subdivided into 11 additional rooms.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods combined with the best ideas of American educators.

2. A choral society of select voices, affording efficient drill in part-singing, and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. A student orchestra, capable of giving the easier scores of the great masters with approximate completeness, and of playing concertos and oratorio arias with advanced students. Of particular disciplinary value to those studying stringed or wind instruments.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber Music and other Recitals by members of the Faculty, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of one of the best chorus choirs.

8. Numerous recitals, concerts, lectures, etc., free to students.

Without the School—

1. The opportunity of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the

University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

REQUIREMENTS FOR ADMISSION.

The work of the School is divided into two parts,—the Theoretical School and the Practical School. The former is intended for theorists and composers, and the requirements are a knowledge of the rudiments of music in regard to notation and rhythm, a reasonable familiarity with all major and minor keys, and the ability to play hymn tunes on the piano or organ. The work is arranged in year courses (see schedule), and cannot be entered during the year unless the applicant for admission can pass an examination on the work already covered.

The Practical School includes the study of the piano, organ, voice, violin, or other orchestral instrument, and in connection therewith, certain courses in the Theoretical School as hereinafter stated. Moderate attainments, representing on an average one year's systematic training in singing, or two to three years' systematic training in instrumental music, are required to enter the Practical School. This preparation, when needed, is supplied in the most thorough and direct manner in the School of Music itself.

The School also provides instruction for those not desiring to enter the regular courses, from the elementary to the advanced stages, in which case no examinations or special requirements are necessary. Students may enter at any time for one term or the unexpired portion of a term.

COURSES.

The *Theoretical School* offers two courses as follows:

- I. Normal or Teacher's course.
- II. Advanced course, leading to a degree.

The Normal Course includes Harmony, Counterpoint up to five parts, Musical Form, and Musical History, and requires at least two years to complete. The Advanced Course includes double and triple counterpoint, canon, fugue, acoustics, composition, and orchestration. This course requires special aptitude and talent for musical composition and follows Course I. These theoretical courses are open to the students of the College of Liberal Arts without extra fee. The scheme of studies and the credits are as follows:

FIRST SEMESTER.

A—*Harmony*. 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Intervals, Triads, Triad Harmonization with near Modulations; Dominant Sept-Chord.

B—*Harmony*. 1 hour.

Mondays, 11.

Professor LUTKIN.

Application of Secondary Sept-chords and Remote Modulations; Altered and Extended Chords.

C—*Musical Form*. 1 hour.

Wednesdays, 11.

Composition of Melodies, Anglican Chants and Hymn-tunes. Song, Trio, and Rondo Forms; Variations.

D—*Counterpoint*. 2 hours.

Tuesdays, Fridays, 11.

Professor LUTKIN.

Two and Three Part Counterpoint.

E—*Double Counterpoint and Canon*. 2 hours.

Hours to be arranged.

Professor LUTKIN.

F—*Free Composition and Instrumentation.* 2 hours
Hours to be arranged.

Professor LUTKIN.

G—*Musical History.* 2 hours.
Tuesdays, Thursdays, 3.

Mrs. COE.

Early History; Development of Oratorio and Opera.

H—*Analysis and Harmonic Sight-reading.* 1 hour.
Wednesdays, 2.

Professor LUTKIN.

Scale and Chord Construction, Intervals. (No credit.)

I—*Analysis.* 1 hour.
Thursdays, 11.

Professor LUTKIN. 1 hour.
Strict Forms. (No credit.)

SECOND SEMESTER.

A—*Harmony.* 2 hours.
Mondays, Wednesdays, 3.

Professor LUTKIN.

Harmonization with Addition of Dominant and Diminished
Sept-chords, including Inversions; Application of Cadence
Formulas.

B—*Harmony.* 1 hour.
Mondays, 11.

Professor LUTKIN.

Passing and Alternating Notes, Appoggiaturas, Suspensions,
and Organ Point.

C—*Musical Form.* 2 hours.
Tuesdays, Fridays, 11.

Professor LUTKIN.

Inventions and Suites, Sonata, Canon and Fugue.

D—*Counterpoint*. 1 hour.

Wednesdays, 11.

Professor LUTKIN.

Four and Five Part Counterpoint.

E—*Fugue and Free Composition*. 2 hours.

Hours to be arranged.

Professor LUTKIN.

F—*Free Composition and Instrumentation*. 2 hours.

Hours to be arranged.

Professor LUTKIN.

G—*Musical History*. 2 hours.

Tuesdays, Thursdays, 3.

Mrs. COE.

The Classical and Modern Composers.

H—*Analysis and Harmonic Sight-reading*. 1 hour.

Wednesdays, 2.

Professor LUTKIN.

Hymn-tune Analysis. (No credit.)

I—*Analysis*. 1 hour.

Thursdays, 11.

Professor LUTKIN.

Modern Forms. (No credit.)

Courses A, B, C, D, G, H, and I constitute the Normal Course, of which A and H are taken the first year; B, C, D, and I the second year; and G during either year. The Advanced Course follows with E (one year) and F (one year). The candidate for a degree is further required to compose a work for chorus and orchestra of some length, introducing examples of five-part writing and contrapuntal treatment of the voices, and to prove his knowledge of English Literature, Mathematics and his choice of Greek, Latin German, or French.

The *Practical School* also offers two courses, viz.:

I. Normal or Teacher's Course.

II. Artists' Course.

The Normal Course is designed especially for those intending to prepare themselves for teaching. It includes Course I of the Theoretical School and requires sufficient proficiency in playing or singing to creditably perform a programme containing standard examples of classical and modern compositions. It furthermore demands comprehensive technical knowledge of the particular branch chosen, and a thorough familiarity with teaching methods.

Definite musical ability is required to complete this course. While nominally of two years' duration, many students find it more convenient and advantageous to take it in three. Candidates hoping to finish it in two years must be well prepared on entering, diligent, and possessed of more than ordinary ability.

The Artists' Course requires talent of an exceptional order and assiduous application, as the work is designed to fit the candidate for the concert stage. Exacting technical routine, application of the finer principles of musical expression, study of the great masterpieces, and advanced theoretical work are among the requirements. This course will take at least two years after completing the Normal Course.

METHODS OF INSTRUCTION.

Piano—The elementary work is based upon the first and second books of the Lebert and Stark Piano School. This furnishes the most logical and complete method for the development of rudimentary technique, and is the only work presenting a systematic arrangement of rhythms. This system, properly taught, invariably results in accurate and ready sight-reading, including notes, fingering, and time combinations. Collateral use is also made of studies, finger exercises, sonatinas, and short pieces by the better writers, and of Mason's Technics. The School adheres to the well-tried system of muscular development under active mental control.

In the Normal Course, technical facility is pursued principally through the use of Lutkin's Technics, the Studies of Czerny and the Preludes, Inventions, and Suites of Bach. Great stress is laid upon slow practice with the metronome, with free and elastic play of the muscles. Much care is taken as to tone-quality, and the student is well drilled in the different varieties of finger, wrist and arm touches.

For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert, and Chopin are principally used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm, and technical accuracy are the main points insisted upon.

Work in the Artist's Course is drawn chiefly from the works of Bach, Beethoven, Chopin, Rubinstein, Schumann, Brahms, and Liszt. Great attention is paid to the finer discriminations of touch, tone, and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual, and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment and for the public performance of the same.

Organ—A certain facility at the Piano and in sight-reading is necessary before this course can be entered. Stainer's Organ Primer with special pedal studies and hymn-tune playing comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument.

In the Normal Course, Rink's Organ School, Buck's Studies in Phrasing, and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation, and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Artists' Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult composition of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

In addition to pedal-pianos and the two-manual organ of the School, it is expected that a large three-manual organ of modern construction will be at the disposal of organ students during the coming year.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease, and with a firm, even quality is the foundation of the *bel canto* of the Italians.

The Normal Course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing* special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English, and American schools. Particular stress is laid on rhythm, enunciation, and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura*.

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

The Artist's Course consists of the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saëns, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Glück, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural, and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

In the Normal Course the more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is pre-supposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Rovelli, and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students will be expected to play in the Orchestra.

The Artist's Course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of Violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the Violin is a task which imposes different

difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. In the Normal Course—Etudes of Dotzauer, Gruetzmacher, and Franchomme, Romberg Duos, and the easier Concertos of Goltermann. In the Artist's Course—the Bach Sonatas, Etudes of Dupont, and the Concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the key-board or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulation and harmonization comes after harmony is completed.

The system used in the School has been in part adapted from the ideas of more recent theorists, and in part evolved from the long experience in this field of the Dean of the School. From the moment the major triad is reached the system is based upon the harmonization of melodies, and this from a strictly musical and practical standpoint. The result is that at the end of the first term the student can satisfactorily harmonize a simple melody, and has something tangible for his pains. All new chords are at once applied from a harmonizing or a modulatory point of view, and the work at all stages is of the most practical character. The results of this system are a more interesting routine, a saving of time, and a working knowledge of real use and efficiency.

Musical Form—This course includes elementary composition as well. Chants and hymn-tunes are first developed from given harmonic outlines, and later without assistance. Routine work follows in thematic development, accompaniments, and variations. The smaller cyclical forms are then taken up. The student with limited invention is assisted with skeleton forms containing thematic, harmonic, and cadential suggestions. However crude the results of this work may be from an artistic standpoint, the student gains a more

comprehensive grasp of the principles of form than the mere analysis of the work of others can give him. The same plan is followed in the larger forms with much collateral study of classical models.

Counterpoint, Canon, and Fugue—The study of the strict forms is emphasized as a drill-work in intellectual activity and as an end in itself. It represents the scholarly side of musical attainments, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the black-board.

Composition—The inclination to original work is strongly encouraged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression, and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

Musical History—The Course in Musical History has been made much more comprehensive and will include two recitations a week for the school year instead of one. The evolution of the art is traced from its crude beginnings among primitive nations, through the complicated systems of the Greeks and the early ecclesiastical styles, the polyphonic music of the middle ages, to its full development as the greatest art of the nineteenth century. Each important epoch and school will receive special attention with typical examples from the best masters.

Analysis—A new course will be given, including analysis, ear tests, musical dictation, and harmonic sight-reading.

DIPLOMAS AND CERTIFICATES.

Diplomas will be given to students completing Course II in either the Theoretical or the Practical School. The fee for a diploma is \$8.00.

Certificates will be given to students completing Course I in the Practical School. Upon a vote of the Faculty a certificate may be given for Course I in the Theoretical School alone in case of special ability. The fee for a certificate is \$5.00.

UNIVERSITY STRING QUARTETTE.

The School possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past five years it has presented, with the

assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much by attending the rehearsals of these great works.

ENSEMBLE AND ORCHESTRA PRACTICE.

For the past two years the School has maintained a student orchestra of from twenty to twenty-five members. It has assisted at the performances of the Messiah and other oratorios, accompanied piano concertos and arias, and rehearsed orchestral works of various styles. In addition to this orchestral practice violin students have had the advantage of an evening's drill each week in duet playing, as an aid to reading at sight and as a help to a more ready grasp of the peculiar difficulties of the instrument. Opportunities are afforded both for string players and pianists in ensemble work and chamber music. This is a most excellent discipline in steadiness and self-control, and of much value from an artistic and educational point of view.

STUDENTS' RECITALS AND SOLO CLASSES.

Frequent recitals are given by the students to accustom them to appearing in public and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, hints are given on style and interpretation, compositions are analyzed and the playing criticised. The student receives the benefit of a wider range of work than he alone is

able to cover, and his ambition is kindled by observing the work accomplished by others.

CHORAL WORK AND SIGHT-READING CLASSES.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School is Musical Director. Its purpose is to give oratorios, cantatas and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured. The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A fee of one dollar per year is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals and advanced students assist at all but the part-song concerts. Handel's Messiah is given each year before the Christmas holidays, followed by a part-song concert in February, and an oratorio in April. The following prominent artists have appeared at its concerts: Mr. Henri Marteau of Paris, Mr. Plunkett Greene of London, Mme. Lillian Blauvelt of New York, Mlle. Alice Verlet of Paris, Mr. Leo Stern of London, Miss Anita Muldoon of Cincinnati, Mr. Frederick Archer of Pittsburgh, Messrs. Max Bendix and Bruno Steindel of the Thomas Orchestra, Chicago, Miss Helen Buckley, Mrs. Genevieve Clark Wilson, and Messrs. Geo. Ellsworth Holmes, Charles W. Clark and George Hamlin of Chicago.

Sight-reading is pursued in special classes and in the harmony courses.

ARTISTS' RECITALS AND CONCERTS.

From time to time artists from Chicago and elsewhere appear before the students, and in local concerts. In addition, all the musical attractions of Chicago are within easy access by electric or steam railroads. The most notable of these are the twenty-two concerts given by the Chicago Orchestra of eighty members in the great Auditorium. The renowned

conductor, Mr. Theodore Thomas, directs these concerts, and the most famous artists from Europe are specially engaged. Each programme is given on a Friday afternoon, and repeated the following Saturday evening. The afternoon concerts are of special convenience to students, and lesson schedules are arranged as far as possible, so that the afternoon performances may be attended. These concerts, which scarcely have their equal, are looked upon as a great force in musical education, and the low subscription prices place them within the reach of all. Other attractions in Chicago are the Apollo Club of four hundred voices, the Mendelssohn Club (a mænnerchor of sixty picked voices), concerts by traveling companies, and numerous piano, organ and vocal recitals by well-known local and visiting artists. To the student of organ and church music, the many fine organs and organists and the well-trained choirs will be of especial interest.

FREE TUITION.

Free, or partially free, tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music, upon recommendation of the faculty. This assistance is practically confined to students of the School who shall have already amply demonstrated their ability and worthiness, and the opportunities for such assistance are few.

FREE ADVANTAGES.

The classes in Sight-reading and Elementary Harmony, the Chamber Music concerts by the University String Quartette, numerous recitals, and lectures in the School of Music and other departments of the University are free to the students of the Music School.

POSITIONS.

The Dean is frequently able to secure positions as teachers or performers for capable students and graduates, and is always glad to further their interest in every way in his power.

EXPENSES.

A matriculation fee of \$5.00 is charged all students entering the Certificate or Diploma Courses. It is paid but once. This fee is not charged students who have registered at the College of Liberal Arts, or music students who take no theoretical work.

Beginning with the Fall term, 1898, a fee of \$5 per term will be charged all students in the Normal Course for the theoretical classes. These classes comprise the study of harmony, musical history, form, analysis, counterpoint, canon, fugue, and free composition. Ordinarily, there are one or two recitations per week in these studies, and the usual expense is five dollars for ten class lessons. In the School of Music there are five recitations per week, with the same expense. Students taking less than the full course will be charged proportionately.

The tuition fee depends on the amount and character of the work taken as indicated in the following schedule:

NOTE.—The school year is divided into two semesters of eighteen weeks each. Each semester is divided into two terms, making four terms of nine weeks each in the year.

PIANO.

(Two half-hour private lessons per week.)

	Per Term of 9 Weeks.
Prof. P. C. Lutkin, - - - - -	\$36 00
Mrs. S. E. Coe, - - - - -	27 00
Mr. H. W. Harris, - - - - -	22 50
Mr. Walter Keller, - - - - -	18 00
Miss Una Howell, - - - - -	18 00

SINGING.

(Two half-hour private lessons per week.)

Mr. Karleton Hackett, - - - - -	\$45 00
Mr. W. H. Knapp, - - - - -	22 50

ORGAN.

(One half-hour private lessons per week.)

Prof. Lutkin, - - - - -	\$20 00
Mr. H. W. Harris, - - - - -	13 00

VIOLIN.

(Two half-hour lessons per week.)

Mr. H. E. Knapp,	-	-	-	-	-	-	-	-	\$22 50
Mr. C. Grilnberger	-	-	-	-	-	-	-	-	13 50

VIOLONCELLO.

(Two half-hour lessons per week.)

Mr. Franz Wagner,	-	-	-	-	-	-	-	-	\$27 00
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ORCHESTRAL AND BAND INSTRUMENTS.

Two half-hour lessons per week,	-	-	-	-	-	-	-	\$18 00
One half-hour lesson per week,	-	-	-	-	-	-	-	10 00

THEORETICAL COURSES.

To students in Practical School,	-	-	-	-	-	-	\$ 5 00
To students in Theoretical School only,	-	-	-	-	-	-	10 00
Two half-hour private lessons per week,	-	-	-	-	-	-	\$13 50 to 36 00
One half-hour private lesson per week,	-	-	-	-	-	-	7 50 to 20 00

PRACTICE ROOMS WITH USE OF PIANO.

Each hour of daily practice per term,	-	-	-	-	-	-	\$2.50
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ORGAN PRACTICE.

Each hour of daily practice, including blowing, per term,	-	-	-	-	-	-	\$10 00
Pedal piano,	-	-	-	-	-	-	5 00

NOTE.—Arrangements may be made for one lesson per week, in which case the charge will be one-half of the amount charged for two lessons per week, plus ten per cent.

A discount of twenty-five per cent is allowed to the immediate members of a minister's family. The Dean reserves the right to substitute for the two half-hour private lessons, one three-quarter hour lesson with him and one half-hour with an assistant.

The Mason and Hamlin Pianos have been selected, both for practice and concert use, on account of their general superiority, and especially for their capacity to stand in tune, owing to their improved system of stringing.

Tuition is payable *strictly in advance* at the University office, 518 Davis Street. Checks may be drawn payable to Dr. Robert D. Sheppard, Treasurer and Business Agent of the University.

Lessons falling upon legal holidays or missed through

fault of student are only made up at the convenience of teacher. No deductions will be made to pupils for absence from lessons. In cases of protracted illness, when due notice is given, the lessons missed will be transferred to a subsequent term or the loss divided with the student.

BOARD IN EVANSTON.

Board—In clubs, \$2.00 to \$3.00 per week. Room-rent in town, 75 cents to \$1.50 per week for each occupant. Board with room in families, \$4.00 to \$7.00.

The choice of rooms and boarding-places is subject to the approval of the Dean, which should be obtained before contracts are made.

WOMAN'S HALL—Board, including furnished room (except bed-clothing, pillows, and towels), light, fuel, and washing twelve plain pieces, to be paid one half in advance, and the other half at the middle of the term, from \$5.50 to \$6.00 a week. The rooms are graded, and a price is set on each according to its desirableness. No room in the Woman's Hall will be reserved for any student later than the middle of the term. In case a room is reserved for any student, there will be a charge of \$2.00 a week for the time it is thus reserved, payable in advance. No deduction whatever is made for absence during any part of the term, except in cases of protracted illness. Extra washing per dozen plain pieces, 75 cents. (Washing must be done at the laundry of the Hall.) The right to change the price of board is reserved.

COLLEGE COTTAGE—Board for the school year will be \$100, payable in equal quarterly installments at the beginning of the fall term and on November 19th, February 11th, and April 15th. This amount covers furnished room, light, fuel, and the washing of a dozen plain pieces per week—each young woman does her own ironing—and provides a home for the entire college year (September to June), inclusive of all vacations and recesses except the Christmas holidays. Those remaining in the Cottage during the Christmas recess, and also those whose bill is made out for less than one half of the

year, will be charged \$3.00 per week. A deposit of \$2.00 is necessary to secure a room. This will be credited on account of board, but will not be refunded in case the applicant fails to occupy the room engaged.

To secure rooms at the Woman's Hall, application should be made to Miss Annie W. Paterson, Woman's Hall, Evanston, Ill.

For admission to the Cottage, address Mrs. John A. Pearsons, 1714 Chicago Ave., Evanston, Ill., inclosing a certificate of fitness from the pastor or some other responsible person. Applicants must be not less than seventeen years of age. It will be advisable to address Mrs. Pearsons several weeks before the beginning of the term, as many have to be declined every year for lack of room.

In case there are no vacancies in Woman's Hall or the Cottage, board, with room, is readily obtainable in private families conveniently located, at from \$4.00 to \$7.00 per week. At the Cottage the boarders are expected to do what is needful to keep the house in order.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Woman's Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily in the Theoretical or Practical School are entitled to a statement indicating the fact.

Students cannot appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the term examinations.

A student's work may be discontinued at any time by reason of unsatisfactory work, bad conduct, or unpaid bills.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

No refund will be made for vacated practice hours, unless such hours can be disposed of.

A single study in the College of Liberal Arts costs \$36.00 per annum. More than one study costs the full tuition of \$69.00 per annum.

A single study in the Academy costs \$25.50 per annum. More than one study costs the full tuition of \$48.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

LIST OF STUDENTS.

Ainsworth, Oramel Collins,
Andrews, Daisy Ida,
Armstrong, Mabel Towne,
Barger, Daisy,
Barry, Curtis Abell,
Bayliss, Mary Clara,
Bemis, Emily Schorb,
Boorman, Genevieve Marie,
Boyer, Ora Rachel,
Brainerd, Harriet Pauline,
Bredin, Elias Arnold,
Chaffee, Theodora Grace,
Clark, E. Louise,
Clarkson, Marion Kathryn,
Clink, Rose Mabel,
Coffman, Ansel Victor,
Conaway, Cora Frances,
Conaway, Jessie Florence,
Dodge, Louis Norton,
Dunlop, Mrs. Harriet Mary,
Ericson, Grace Olivia,
Eversz, Edna Louise,
Fahs, Gertrude Elizabeth,
Flehiem, Edna Earle,
Gilchrist, Ethel Alice,
Graham, Arthur Cyril,
Groesbeck, Josephine Ida,
Hall, Lalage,
Hall, Mabel Pauline,
Hamilton, Charlotte Martha,
Hansen, Cordelia Louise,
Hebbard, Katherine,
Hinman, Mina Ann,
Hoffer, Katherine Leiter,
Hopkins, Cornelia Rathbone,

Marion, Kan.
Salmon City, Idaho.
Cedar Rapids, Ia.
Chicago.
Aurora.
Evanston.
Cawker City, Kan.
Evanston.
York, Neb.
Ivanhoe.
Chicago.
Evanston.
Ogden, Ia.
Rock Falls.
Muskegon, Mich.
Elkhart, Ind.
York, Neb.
York, Neb.
Evanston.
Evanston.
Evanston.
Joliet.
Menominee, Mich.
Waukon, Ia.
Chicago.
Hebron.
Hutchinson, Kan.
Sedgwick, Kan.
Gardner.
Evanston.
Evanston.
Tiskilwa.
Evanston.
Evanston.

Hughes, Blanche,
Hutchins, Lelia Myrtle,
Johnson, Josephine Mary,
Johnston, Phoebe,
Kannal, Romaine Irma,
Kellogg, Nina Marguerite,
King, Irene Cuvier,
Longpre, Elmer Leon,
Lord, Mary,
Meacham, Elizabeth Belle,
Melrose, Mary Alice,
Moore, Mrs. Birney J.,
Moyle, Adaline Louise,
Nappin, Emily Maude,
Owen, Mrs. Alice Storm,
Palmer, Evelyn Sadie,
Parker, Mabel Florence,
Parkinson, Ella,
Pease, Rollin Malbone,
Pease, Samuel James,
Pendleton, Mary Louise,
Porter, Cornelia Stanley,
Raife, Clara,
Raymond, Elizabeth,
Richardson, Grace Estelle,
Ross, Isa,
Schauffler, Robert Haven,
Scott, Della Grace,
Seegers, Cora Luella,
Shirk, Ida May,
Shumway, Nina Elizabeth,
Spencer, Stanhope Reid,
Stanford, Mary Elizabeth,
Stevens, Irene Bertha,
Stout, Edith May,
Taylor, Jessie Wilson,
Tennery, George Michael,
Tennery, Stella,
Thompson, Wilhelmina,
Tillson, Nena Adele,
Tomlinson, George Horace,
Vance, Lilla,
Wathall, Alfred George,
Warnock, Anna Leona,

Evanston.
Sheldon.
Cedar Falls, Ia.
Milledgeville.
Rensselaer, Ind.
Glencoe.
Wilmette.
Momence.
Evanston.
St. Paul, Minn.
Grayville.
Evanston.
Waterford, Wis.
Farmington.
Evanston.
Duluth, Minn.
Gardner.
Mt. Carmel.
Highwood.
Highwood.
Evanston.
Baraboo, Wis.
Perry, Ia.
Evanston.
Chicago.
Chicago.
Cleveland, Ohio.
Emerado, N. D.
Chicago.
Walnut.
Evanston.
Cedar Rapids, Ia.
Evanston.
Evanston.
South Haven, Mich.
Rogers Park.
Yates City.
Pendleton, Idaho.
Evanston.
Tillsonburg, Ont.
Marion, Kan.
Clarinda, Ia.
Chicago.
Battle Creek, Ia.

Weed, Clarence Everett,	<i>Evanston.</i>
Wemple, Harriet Leona,	<i>Waverly.</i>
Wilbur, Russell Jones,	<i>Omaha, Neb.</i>
Wilkinson, Gilbert Haven,	<i>Momence.</i>
Wolcott, Caroline Cecilia,	<i>Evanston.</i>
Wolfe, Ida Mary,	<i>Morton Park.</i>

SPECIAL STUDENTS.

Aiken, Edward S.,	<i>Evanston.</i>
Akers, Edwin Wright,	<i>Evanston.</i>
Allison, Georgia,	<i>Evanston.</i>
Allyn, Earle Kinsell,	<i>Mt. Ayr, Ia.</i>
Anderson, Georgie Campbell,	<i>Evanston.</i>
Armstrong, Daisy Devetta,	<i>Moweaqua.</i>
Axtell, Eudora,	<i>Evanston.</i>
Baird, Ruth,	<i>Evanston.</i>
Bales, Arthur,	<i>Chequest, Ia.</i>
Baker, Carrie,	<i>Streator.</i>
Barnard, Esther,	<i>Evanston.</i>
Barthel, Dorothy Emma,	<i>Milledgeville.</i>
Bartle, Josiah Bennett,	<i>Deselm.</i>
Becker, Jeanette Vernece,	<i>Memphis, Tenn.</i>
Bemis, George Warren,	<i>Cawker City, Kan.</i>
Bence, Mrs. Minnie Roessler,	<i>Chicago.</i>
Blakeslee, Harry Justine,	<i>DuQuoin.</i>
Bobb, Dwight St. John,	<i>Dakota.</i>
Botkin, Maude Devereux,	<i>Virden.</i>
Bragdon, Sara Frances,	<i>Evanston.</i>
Breeze, Emmanuel,	<i>Cambridge, Wis.</i>
Brent, Mary Elizabeth,	<i>Monmouth.</i>
Brooks, Noah Reynolds,	<i>Evanston.</i>
Brooks, Roxana,	<i>Ingleside.</i>
Brown, Frederick Foster,	<i>Evanston.</i>
Brown, Mrs. Helen Wynne,	<i>Evanston.</i>
Burchell, George Augustus,	<i>Erie.</i>
Burnet, Bessie Curtis,	<i>Evanston.</i>
Burnet Ralph,	<i>Evanston.</i>
Cable, Arthur Goodrich,	<i>Evanston.</i>
Cable, Mrs. H. D.,	<i>Evanston.</i>
Cable, Miriam L.,	<i>Evanston.</i>
Calfee, Mrs. Hattie H.,	<i>Evanston.</i>
Callahan, William Eaton,	<i>Chicago.</i>
Chase, Charles Francis,	<i>Evanston.</i>

Childs, Florence Leah,	<i>Evanston.</i>
Childs, Mildred,	<i>Evanston.</i>
Cline, Earle,	<i>Evanston.</i>
Coble, Reginald Heber,	<i>Evanston.</i>
Coddington, Corinne,	<i>Evanston.</i>
Colvin, Jessy Linda,	<i>Bonus.</i>
Combs, Edward Stevens,	<i>Evanston.</i>
Condon, Mrs. H. F.,	<i>Aurora.</i>
Cook, George Ezra,	<i>Elgin.</i>
Crandon, Ruth Wilbur,	<i>Evanston.</i>
Crissman, Mrs. Josie Francis,	<i>Evanston.</i>
Cross, Nellie,	<i>Richmond.</i>
Curry, Mrs. Addie Kimball,	<i>Evanston.</i>
Curry, Richard Lindo,	<i>Evanston.</i>
Curtis, Jennie Lou,	<i>Paris.</i>
Davis, Guy Sidney,	<i>Allegheny, Pa.</i>
Davis, Elizabeth Frances,	<i>Evanston.</i>
Davis, Mary Catherine,	<i>Virginia City, Mont.</i>
Dawes, Mrs. Helen P.	<i>Evanston.</i>
Dean, John Chaffey,	<i>Evanston.</i>
DeLacey, John Haanan,	<i>St. Thomas, Ont.</i>
Derickson, Miss Lucy Adele,	<i>Kenilworth</i>
Dewey, Sarah Melissa,	<i>Mazon.</i>
Dickinson, Carrie Louise,	<i>Evanston.</i>
Dietlein, Anna,	<i>Evanston.</i>
Dyer, Emma Phila,	<i>Joliet.</i>
Eckert, Blanche,	<i>Northwood, Ia.</i>
Edmundson, William Walker,	<i>Tomahawk, Wis.</i>
Ewing, John Alvin,	<i>Alexandria, Minn.</i>
Fahs, Helen May,	<i>Snohomish, Wash.</i>
Filkens, Daniel G.	<i>Eagle Grove, Ia.</i>
Findlay, Mary Ann,	<i>Rogers Park.</i>
Fleming, William Tecumseh Sherman,	<i>Mt. Vernon, Ia.</i>
Forgan, Marion,	<i>Evanston.</i>
Forgan, Robert Russell,	<i>Evanston.</i>
Freeberg, Harry Waldren,	<i>Stockwell, Ind.</i>
Gamer, Charles William,	<i>Helena, Mont.</i>
Garghill, Isabel,	<i>Evanston.</i>
Geiger, Andrew Arthur,	<i>Freeport, Mich.</i>
Geudtner, Ella,	<i>Chicago.</i>
Goodnow, Carlotta Josephine,	<i>Evanston.</i>
Green, Mrs. E. C.,	<i>Evanston.</i>
Greene, Thomas Edward,	<i>Sidney.</i>
Greenough, Pearl,	<i>Evanston.</i>

Griggs, Minnie Reid,	<i>Evanston.</i>
Grimore, Emily May,	<i>Angres, Mich.</i>
Gunderson, Matilda Mary,	<i>Evanston.</i>
Hammond, Eunice Strong,	<i>Evanston.</i>
Hammond, Louise Strong,	<i>Evanston.</i>
Hammond, Mrs. W. A.,	<i>Evanston.</i>
Hardy, Edward Keasby,	<i>Evanston.</i>
Harrington, Mrs. F. E.,	<i>Evanston.</i>
Harris, Cedella Agnes,	<i>Rensselaer, Ind.</i>
Harris, Emmanuel,	<i>Gurwalloe, England.</i>
Haslam, Mrs. Laura Derickson,	<i>Kenilworth.</i>
Hawkins, Mattie P.,	<i>Chicago.</i>
Henderson, Alice Winifred,	<i>Evanston.</i>
Hoag, Erma May,	<i>Evanston.</i>
Holbrook, Carrie Cole,	<i>Evanston.</i>
Hollinger, John D.,	<i>Mt. Carroll.</i>
Holmes, Francs Imogen,	<i>Evanston.</i>
Hough, Beulah,	<i>Jackson, Mich.</i>
Hough, Jane Atkinson,	<i>Jackson, Mich.</i>
Hosman, Elmer Ellsworth,	<i>Oakdale, Neb.</i>
Howse, Charles,	<i>Newfoundland.</i>
Hull, Winifred,	<i>Evanston.</i>
Iliff, May McCabe,	<i>Salt Lake City, Utah.</i>
Illsley, Edward,	<i>Evanston.</i>
Irwin, David,	<i>Evanston.</i>
Isbester, Ethel Annastacia,	<i>Evanston.</i>
Johnson, Mary Helen,	<i>Ft. Madison, Ia.</i>
Kays, Florence,	<i>Evanston.</i>
Kedzie, Margaret Frances,	<i>Evanston.</i>
Keene, Charles Laurel,	<i>Galien, Mich.</i>
Kenser, Laura Victoria,	<i>Kenilworth.</i>
Kelley, Winfield Scott,	<i>San Francisco, Cal.</i>
Kelley, Mrs. Winfield Scott,	<i>San Francisco, Cal.</i>
Kimball, Theodore,	<i>Evanston.</i>
King, Clarence Edwin,	<i>Wilmette.</i>
Kirk, Josiah Smith,	<i>Topeka, Kas.</i>
Kuist, Clarence Benjamin,	<i>Chicago.</i>
Lang, Louise Rebecca,	<i>Evanston.</i>
Lutkin, Harris Carman,	<i>Evanston.</i>
MacDonald, Alma Etta,	<i>Evanston.</i>
Mager, Mrs. Clara Zonette,	<i>Pleasant Prairie, Wis.</i>
Mager, Ernest William,	<i>Pleasant Prairie, Wis.</i>
Manning, Lewis Henry,	<i>Big Rapids, Mich.</i>
Martin, Amy,	<i>Balaton, Minn.</i>

Martin, Jennie,
Martin, John Alexander,
Martin, Bessie,
Messner, Mabel Estelle,
Miller, Alta Dorothy,
Miller, Donald Crandon,
Milner, Sarah Fay,
Moore, Charles Kindness,
Moore, Minnie,
Morris, Leila Scranton,
Morse, Isabel Russell,
Musser, Howard Anderson,
Nelson, Esther Fatima,
Nevin, William Lovat,
Northrop, Mrs. Sadie,
Olp, Ernest Everett,
Omohundro, Erwin House,
Orr, Arthur, Jr.,
Orr, George,
Owen, Festus Edward,
Parks, Irene Edna,
Parsons, Henry R.,
Peschman, Joseph Frederick,
Phipps, Helen,
Phipps, Nema,
Pollock, Grant Simpson,
Porter, Bertha Belle,
Powers, Sarah Cornelia,
Reeder, George Avery,
Reid, Mary Mitchell,
Ridlon, Hester,
Ridlon, John Robert,
Robinson, Nina Louise,
Rockwood, Alfred Loveday,
Roseboom, Alfred Birch,
Scales, Catherine McIlVaine,
Schwall, Martha Marian,
Schwall, Myrtle Lavinia,
Sears, Helen,
Sears, Joseph Aldine,
Shaffer, Nora May,
Shaver, Gertrude George,
Shaver, May Itonia,
Sheppard, Margarethe,

Kenilworth.
Fort Benton, Mont.
Des Moines, Iowa.
No. Northfield.
Evanston.
Evanston.
Chicago.
Evanston.
Evanston.
Evanston.
Nelsonville, Ohio.
Chicago.
Edgewater.
Ortonville, Minn.
Evanston.
Allegheny, Pa.
Evanston.
Evanston.
Mokena.
Evanston.
Chicago.
Evanston.
Evanston.
Evanston.
Allegheny, Pa.
Evanston.
Delavan, Wis.
Tipton, Ia.
Evanston.
Evanston.
Evanston.
Riley, Kan.
Evanston.
Chicago.
Chicago.
Evanston.
Evanston.
Kenilworth.
Kenilworth.
Kirkwood.
Evanston.
Salmon City, Idaho.
Evanston.

Shotbolt, Charles William,	<i>Upper Sandusky, Ohio.</i>
Simonds, Royal Ambrose,	<i>Clinton, Tenn.</i>
Smith, Benjamin Thomas,	<i>No. Topeka, Kan.</i>
Smith, Mrs. Mary Winifred,	<i>Evanston.</i>
Snodgrass, George Merrill,	<i>New Richmond, Wis.</i>
Snowdon, Mrs. J. W.,	<i>Rogers Park.</i>
Snyder, Catherine,	<i>Atlanta, Mo.</i>
Spickien, Frederick John,	<i>Wawaka, Ind.</i>
Stacey, William Arthur,	<i>Evanston.</i>
Stein, Sarah Theresa,	<i>Chicago.</i>
Stewart, Mrs. Grant,	<i>Evanston.</i>
Stewart, Lucy Shelton,	<i>Evanston.</i>
Straight, Bessie Emma,	<i>Evanston.</i>
Straight, George Washington,	<i>Evanston.</i>
Straight, Ruth,	<i>Evanston.</i>
Sturtevant, Faith,	<i>Evanston.</i>
Tainter, Anson Lincoln,	<i>Oelwein, Iowa.</i>
Tanner, Thomas DeWitt,	<i>Nashville, Mich.</i>
Taylor, Fred Charles,	<i>Platteville, Wis.</i>
Taylor, Joseph Leroy,	<i>Stayner, Ont.</i>
Thompson, Erwine,	<i>Nenthead, England.</i>
Thompson, Helen Louise,	<i>Chicago.</i>
Thompson, Jonathan,	<i>Nenthead, England.</i>
Tindall, Laura Ann,	<i>Kirkland.</i>
Trask, Abie Washington,	<i>South Beach, Mich.</i>
Underwood, Mrs. Lucy Cronkhite,	<i>Evanston.</i>
Ward, Christabel Ella,	<i>Evanston.</i>
Warren, Addie May,	<i>Evanston.</i>
Watrous, Earle,	<i>Evanston.</i>
Wells, Charles Edgar,	<i>Evanston.</i>
Wells, Mrs. Stella Bonney,	<i>Evanston.</i>
White, Louise,	<i>Evanston.</i>
White, Marie,	<i>Evanston.</i>
Whitlock, Laura Case,	<i>Evanston.</i>
Williamson, Hiram Parker,	<i>Kenilworth.</i>
Willis, Newton Percy,	<i>Canadian, Texas.</i>
Wilt, Dore W.	<i>Lenox, Iowa.</i>
Woodbury, Charles Elliott,	<i>Cawker City, Kan.</i>
Woodley, Helen Jane,	<i>Evanston.</i>
Worth, John Arthur,	<i>Chicago.</i>
Yocom, Jessie Maude,	<i>Chestnut.</i>

APPENDIX.

The University String Quartette is prepared to give concerts of chamber music drawn from the following repertoire, which includes the works performed at the Chamber Music Recitals given at the School during the past four years. The Quartette consists of

Mr. Harold E. Knapp, Violino Primo.
Mr. William Konrad, Violino Secondo.
Mr. Caspar Grilnberger, Viola.
Mr. Franz Wagner, Violoncello.

For terms and dates, address

MR. HAROLD E. KNAPP,
Music Hall,
Evanston, Ill.

BACH, Concerto for two Violins.

BARGIEL, String Quartette No. 3, Op. 15.

Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.

" " " " " 6, No. 3.

BEETHOVEN, String Quartette, Op. 15, No. 1.

" " " 18, No. 6.

" " " 59, No. 1.

" " " 18, No. 2.

" " " 18, No. 4.

" " " 95.

" " " 74.

" Trio, " 9, No. 3.

Trio for Piano, Violin, and 'Cello, Op. 97.

Serenade for Flute, Violin, and Viola, Op. 25.

Septette for Clarinet, Bassoon, Horn, and Strings, Op. 20.

(Four movements. The wind instruments supplied upon the organ.)

Concerto for Violin, Op. 61.

(First movement with Leonard Cadenza.)

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 67.

Sextette for Strings, Op. 18.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.

Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.

Bagatelles for two Violins, 'Cello, and Organ, Op. 47.

String Quartette, Op. 96.

- GADE, Trio for Piano, Violin, and 'Cello, Op. 42.
 GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.
 GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello,
 Op. 30.
 GOLTERMANN, Concertstueck for 'Cello, Op. 65.
 GRIEG, Sonata for Piano and Violin, Op. 45.
 String Quartette, G minor.
 HUBBARD W. HARRIS, Sonata for 'Cello and Piano.
 (Second and third movements.)
 HAYDN, String Quartette, Op. 77, No. 1.
 Variations from Kaiser Quartette.
 HOFFMANN, Sonata for Violin and Piano, Op. 67.
 HAROLD E. KNAPP, String Quartette, in C major.
 LIADOW, Scherzo for Strings.
 P. C. LUTKIN, Trio for Piano, Violin, and 'Cello, Op. 1.
 (Second movement.)
 Andante for Violin and Orchestra, Op. 6.
 (Orchestral part arranged for strings and organ.)
 MENDELSSOHN, String Quartette, No. 1, Op. 12.
 Trio for Piano, Violin, and 'Cello, Op. 66.
 Sonata for 'Cello and Piano, Op. 45, No. 1.
 MOZART, Quintette for Clarionet and Strings.
 String Quartette, No. 14.
 RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.
 (First movement.)
 Sonata for Violin and Piano, Op. 13.
 (First movement.)
 CHARLES SCHUBERT, Andante and Caprice for 'Cello.
 SCHUBERT, String Quartette, Op. 29. (Two movements.)
 String Quartette, D minor. (Two movements.)
 String Quintette.
 Trio for Piano, Violin, and 'Cello, Op. 99.
 Trio for Piano, Violin, and 'Cello, Op. 100.
 (Two movements.)
 Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114.
 SCHUMANN, String Quartette, Op. 41, No. 2.
 Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.
 Quartette for Piano, Violin, Viola, and 'Cello, Op. 45.
 SAINT SAENS, Quintette for Piano and Strings, Op. 14.
 TSCHAIKOWSKY, String Quartette, Op. 11.
 WEBER, Concerto for Clarionet, Op. 75.
 (Orchestral part arranged for Organ and Strings.)
 WEBER, JOSEF MIROSLAV, String Quartette in B minor.

ANNUAL CONCERTS AND GRADUATING EXERCISES

AT MUSIC HALL, WEEK OF JUNE 4, 1898.

PROGRAMME.

CONCERTO EVENING.

SATURDAY EVENING, JUNE 4.

(The orchestral parts supplied by strings and organ.)

Concerto for Piano, D Minor, - - - - - *Mozart.*

First Movement with Cadenza by Mr. Spencer.

MR. S. REID SPENCER.

Recitative, "For behold, darkness shall cover the earth."

Aria, "The people that walked in darkness," from the Messiah,

- - - - - *Handel.*

MR. H. R. PARSONS.

Concertstueck for Piano, - - - - - *Weber.*

March Tempo and Finale.

MISS IRENE STEVENS.

Aria, "O rest in the Lord," from "Elijah," - - - *Mendelssohn.*

MISS CORA CONAWAY.

Concerto for Piano, C minor, - - - - - *Beethoven.*

First movement with Cadenza by Reinecke.

MISS MABEL ARMSTRONG.

Concerto for Violin, No. I, - - - - - *DeBeriot.*

MASTER EARLE WATROUS.

Capriccio Brillante for Piano, - - - - - *Mendelssohn.*

MISS ELIZABETH MEACHAM.

TUESDAY EVENING, JUNE 7.

Organ, Grand Chorus in D major - - - - - *Guilmant.*

MISS EDITH STOUT.

Piano, Nocturne, G minor, - - - - - *Chopin.*

MISS LOUISE PENDLETON.

Piano, The Nightingale, - - - - - *Liszt.*

MISS DAISY ANDREWS.

- Vocal, "What the Chimney Sang," - - - - *Griswold.*
 "If I were a Bee," - - - - - *Gaynor.*

MISS MABEL MESSNER.

- Piano, Impromptu, Op. 142, No. 4, - - - - *Schubert.*

MISS IDA GROESBECK.

- Piano, Valse, C sharp minor, - - - - *Chopin.*

MISS CORNELIA PORTER.

- Organ, Theme and Variations, A major, - - - *Hesse.*

MR. CURTIS A. BARRY.

- Vocal, "Nazareth," - - - - - *Gounod.*

MR. C. E. WELLS.

- Piano, Berceuse, - - - - - *Henselt.*

- Barcarolle, "June," - - - - *Tschaikowsky.*

MISS IRENE KING.

- Piano, Liebeslied, - - - - - *Liszt.*

MISS MABEL ARMSTRONG.

- Vocal, "Protestations," - - - - - *Norris.*

MISS ELLA PARKINSON.

(With Violin Obligato by Mr. A. G. Wathall.)

- Piano, Concertstueck, - - - - *Chaminade.*

(Orchestral Part on second piano by Mrs. Geo. A. Coe.)

MISS CARRIE HOLBROOK.

GRADUATING EXERCISES.

FRIDAY EVENING, JUNE 10.

- Organ, Concerto, Op. 42, - - - - *Guilmant.*

First movement.

MR. CURTIS A. BARRY.

- Piano, Scherzo, B flat minor, - - - - *Chopin.*

MISS MABEL ARMSTRONG.

- Vocal, "Come, ye Blessed," from the "Holy City," - *Gaul.*

MISS ELLA PARKINSON.

- Piano, Momento Capriccioso, - - - - *Van Westerhout.*

- "To the Springtime," - - - - *Grieg.*

MISS EDNA EVERSZ.

- Organ, Benediction Nuptiale, - - - - *Saint Saëns.*

MISS EDITH STOUT.

Piano, Valse Caprice,	- - - -	<i>Rubenstein.</i>
MISS MARION CLARKSON.		
Vocal, Madrigal,	- - - - -	<i>Harris.</i>
MISS MABEL MESSNER.		
Violin, Fantasie Caprice,	- - - -	<i>Vieuxtemps.</i>
MR. EMIL MORHARDT.		
Piano, "Isleña,"	- - - - -	<i>Saint Saëns.</i>
MISS IRENE STEVENS.		
Vocal, Toreador's Song from Carmen,	- - -	<i>Bizet.</i>
MR. WILLIAM A. STACEY.		
Piano, Berceuse,	- - - - -	<i>Chopin.</i>
MISS ELIZABETH MEACHAM.		
Piano, Tannhauser March,	- - - -	<i>Wagner-Liszt.</i>
MISS EDNA FLESHIEM.		

PRESENTATION OF CERTIFICATES.

Piano, March Heroique,	- - - -	<i>Saint Saëns.</i>
MISS DAISY ANDREWS, MISS IRENE KING, MISS CORNELIA PORTER, MISS IDA GROESBECK.		

NORMAL COURSE CERTIFICATES.

(ISSUED BY THE UNIVERSITY.)

Piano and Theory.—

DAISY IDA ANDREWS, Salmon City, Idaho.
 MABEL TOWNE ARMSTRONG, Cedar Rapids, Iowa.
 EDNA LOUISE EVERS, Evanston, Illinois.
 EDNA EARL FLESHIEM, Menominee, Michigan.
 JOSEPHINE IDA GROESBECK, Hebron, Illinois.
 IRENE CUVIER KING, Wilmette, Illinois.
 ELIZABETH BELLE MEACHAM, St. Paul, Minn.
 MARY LOUISE PENDLETON, Evanston, Illinois.
 CORNELIA STANLEY PORTER, Baraboo, Wisconsin.
 IRENE BERTHA STEVENS, Evanston, Illinois.

Organ and Theory.—

CURTIS ABELL BARRY, Aurora, Illinois.
 EDITH MARY STOUT, South Haven, Michigan.

CERTIFICATES.

(ISSUED BY THE SCHOOL OF MUSIC.)

Piano.—

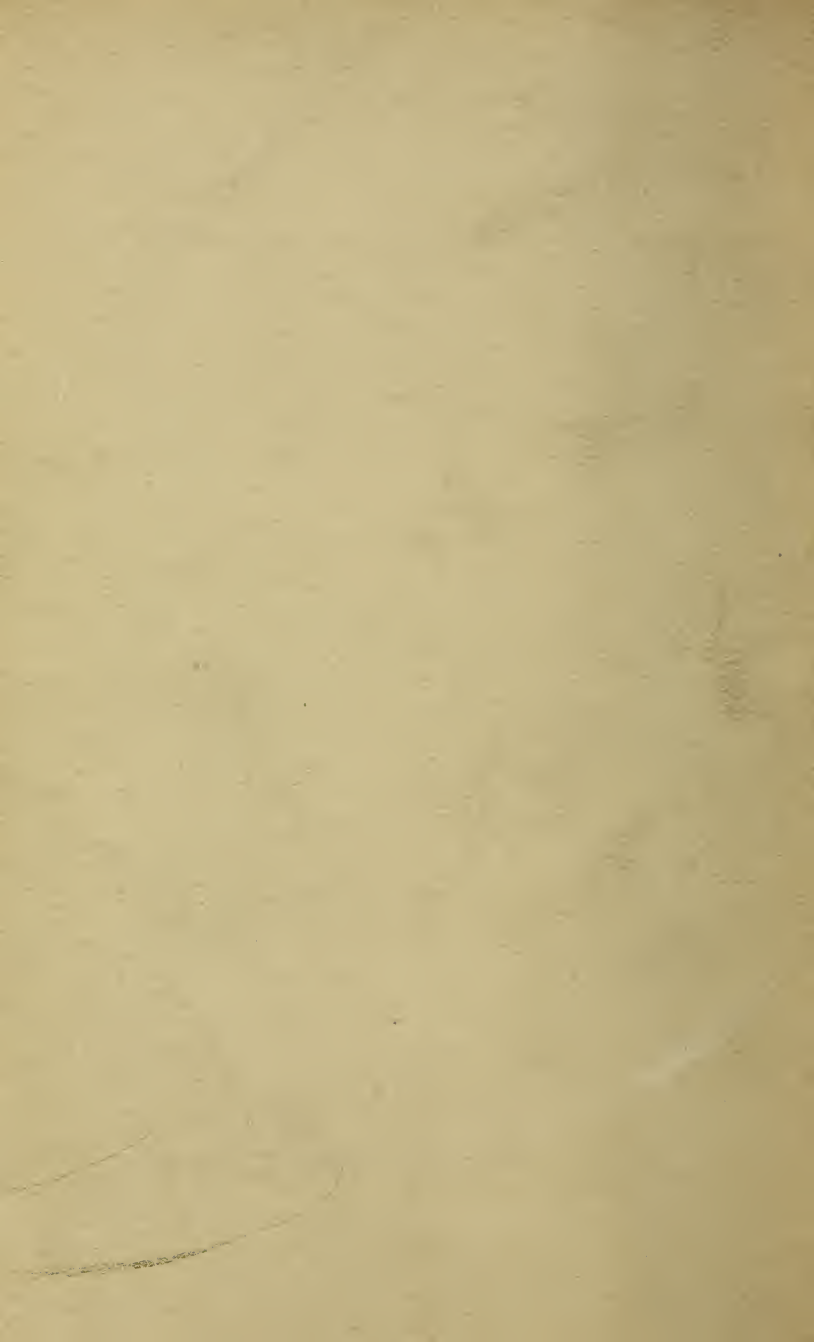
MARION KATHRYN CLARKSON, Rock Falls, Illinois.

Violin.—

EMIL MORHARDT, Chicago, Illinois.

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EVANSTON, ILL.



Northwestern University Press

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into **four terms of nine weeks** each instead of **two semesters**.

1899.

September 19 and 20, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 21, Thursday, **First Term Begins.**
November 22, Wednesday Evening, **First Term Ends.**
Thanksgiving Recess.
November 27, Monday, **Second Term Begins.**
December 23, Saturday, Christmas Recess, to Wednesday Evening, January 3, 1900.

1900.

January 25, Thursday, Day of Prayer for Colleges.
February 1, Thursday, to February 7, Wednesday, Regular Examinations.
February 7, Wednesday Evening, **Second Term Ends.**
February 8, Thursday, **Third Term Begins.**
April 11, Wednesday Evening, **Third Term Ends.**
April 12, Thursday, **Fourth Term Begins.**
June 1, Friday, to June 7, Thursday, Regular Examinations.
June 7, Thursday, Annual Concert and Commencement Exercises.
June 13, Wednesday Evening, **Fourth Term Ends.**
September 18 and 19, Examination for Admission to Regular Courses.
September 20, Thursday, **First Term Begins.**

21 day 1 g. Northwestern monthly

1899

JANUARY.							JULY.						
Su	Mo	Tu	W	Th	Fr	Sa	Su	Mo	Tu	W	Th	Fr	Sa
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MERRITT C. BRAGDON, A.M.

CHARLES BUSBY.

BURNS DERBIN CALDWELL.

LORIN CONE COLLINS, A.M.

CHARLES B. CONGDON.

ALFRED EDWIN CRAIG, A.B., D.D.

FRANK PHILIP CRANDON, A.M.

DEBORAH H. CUMMINGS.

WILLIAM DEERING.

NATHAN SMITH DAVIS, M.D., LL.D.

NATHAN SMITH DAVIS, JR., A.M., M.D.

WILLIAM A. DYCHE, A.M.

ARTHUR EDWARDS, A.M., D.D.

WILLIAM ALDEN FULLER.

HENRY H. GAGE.

LYMAN JUDSON GAGE.

ELBERT H. GARY.

HARVEY B. HURD.

RICHARD HANEY, D.D.

JAMES WILLIAM HANEY, A.M., D.D.

NORMAN WAITE HARRIS.

GEORGE S. HICKEY, A.M., D.D.

HARLOW NILES HIGINBOTHAM.

THOMAS CLARKSON HOAG.

JAMES BARTLETT HOBBS.

OLIVER HARVEY HORTON, LL.D.

JOHN BALDERSTON KIRK.

JOHN R. LINDGREN.

NINA GRAY LUNT.

FRANK WARREN MERRELL, Ph.D.

H. H. C. MILLER, A.M.

DAVID MCWILLIAMS.

JOSIAH J. PARKHURST.

AMOS WILLIAMS PATTEN, D.D.

JAMES HENRY RAYMOND, A.M.

ALEXANDER H. REVELL.

HENRY WADE ROGERS, LL.D.

ROBERT DICKINSON SHEPPARD, D.D.

WILLIAM A. SPENCER, D.D.

GUSTAVUS FRANKLIN SWIFT.

HENRY SARGENT TOWLE, LL.B.

MILTON H. WILSON.

STANDING COMMITTEE ON SCHOOL OF MUSIC.

JOHN R. LINDGREN.

HUMPHREYS H. C. MILLER.

NINA G. LUNT.

JAMES H. RAYMOND.

FACULTY.

HENRY WADE ROGERS, LL.D., *President of the University.*

PETER CHRISTIAN LUTKIN, A. G. O., - - *Dean.*
Piano, Organ, Theory, and Composition.

KARLETON HACKETT, - *Director Vocal Department.*
Voice Culture.

HAROLD EVERARD KNAPP, *Director Violin Department.*
Violin.

SARAH ELIZABETH COE,
Piano and Musical History.

ARNE OLDBERG,
Piano.

HUBBARD WILLIAM HARRIS,
Piano, Organ, and Harmony.

WALTER KELLER,
Piano.

UNA HOWELL,
Piano.

WILLIAM HENRY KNAPP,
Voice Culture.

WALTER GEORGE LOGAN,
Violin.

FRANZ WAGNER,
Violoncello.

WILLIAM Z. COLE,
Flute.

CHARLES J. KING,
Clarionet, Oboe, and Bassoon.

JOHN QUINN,
Cornet, French Horn, and Brass Instruments.

FRANK L. ROBERTSHAW,
Sight-reading.

NORTHWESTERN UNIVERSITY.

SCHOOL OF MUSIC.

Facilities for the study of music have existed in the University for the past twenty-five years. In 1895 the trustees established a separate and distinct department, known as the School of Music, for the more complete mastery of the art.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

Owing to its marvelous development and to the general recognition it has won as an elevating and broadening influence, music has been termed "the art of the nineteenth century." No other art so fully demonstrates the value of form, symmetry and proportion. No other art equals it in keeping alive the finer sensibilities of our nature. No other art comes in such close touch with our social and religious life. Gladstone well voiced the spirit of the age when he said:

"They who think music ranks amongst the trifles of existence are in gross error; because from the beginning of the world down to the present time it has been one of the most forcible instruments both for training, for arousing and for governing the mind of man. There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not unknown; on the contrary it was so far from being a mere servant and hand-

maid of common and light amusement, that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet that was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of men."

The successful pursuit of music as a profession requires not only special aptitude and talent but a cultivated general intelligence as well. This fact has been too often overlooked and the results have been one-sided and incomplete. A school of music in connection with a great university offers ample opportunity for supplying the elements frequently lacking in the education of musicians. Particularly is this the case at Evanston, where, in addition to the University and its large preparatory school, a most excellent system of public schools exists. A great variety of courses and lectures are thus open to the ambitious music student, with the added stimulus of the intellectual activity and studious atmosphere which characterize a University town.

Attention is called to the wholesome religious and social surroundings. Churches of all denominations abound with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life. This is especially the case with young women, who are expected to conform to the regulations of Woman's Hall, whether they reside there or in private homes.

The School of Music presents comprehensive and systematic courses of instruction under experienced specialists who have enjoyed the best advantages offered by both this country and Europe. The scholarly side of musical attainments represented in the theoretical courses are unusually complete and exhaustive. While open to all seeking musical

instruction the school particularly welcomes the earnest, capable and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The School is situated in Evanston, a city of 30,000 inhabitants, adjoining the northern limits of Chicago, on the wooded shores of Lake Michigan. Evanston occupies a unique position in that it lies in a prohibition district, is purely a residence community, and has for its citizens those who eminently represent the wealth and culture of Chicago. Few cities equal it in beauty of location or general attractiveness. The business district of Chicago is easily reached by two lines of railway, and by an electric car line which passes the School.

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been occupied by the School of Music. The building stands immediately to the north of Woman's Hall, near to the University Campus. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The first floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice-rooms. Additional class-rooms are found on the second floor, together with a well-arranged concert-hall seating three hundred and fifty. The Hall is provided with a large stage, dressing-rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera-chairs. The practice-rooms are especially pleasant, being well lighted and heated.

Owing to the increased attendance the basement floor has been subdivided into eleven rooms, giving thirty rooms in all, exclusive of the concert hall.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods combined with the best ideas of American educators.

2. A choral society of select voices, affording efficient drill in part-singing, and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. A student orchestra, capable of giving the easier scores of the great masters with approximate completeness, and of playing concertos and oratorio arias with advanced students. Of particular disciplinary value to those studying stringed or wind instruments.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber Music and other Recitals by members of the Faculty, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of one of the best chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

Without the School—

1. The opportunity of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced and as a result the community is unusually free from immoral influences.
4. Freedom from the turmoil, distractions and temptations of a commercial city.
5. Accessibility to the artistic attractions found only in large centers of population.

REQUIREMENTS FOR ADMISSION.

The work of the School is divided into two parts,—the Theoretical School and the Practical School. The former is intended for theorists and composers, and the requirements are a knowledge of the rudiments of music in regard to notation and rhythm, a reasonable familiarity with all major and minor keys, and the ability to play hymn tunes on the piano or organ. The work is arranged in year courses (see schedule), and cannot be entered during the year unless the applicant for admission can pass an examination on the work already covered.

The Practical School includes the study of the piano, organ, voice, violin, or other orchestral instrument, and in connection therewith, certain courses in the Theoretical School as hereinafter stated. Moderate attainments, representing on an average one year's systematic training in singing, or two to three years' systematic training in instrumental music, are required to enter the Practical School. *This preparation, when needed, is supplied in the most thorough and direct manner in the School of Music itself.*

The School also provides instruction for those not desiring to enter the regular courses, from the elementary to the advanced stages, in which case no examinations or special requirements are necessary. Students may enter at any time for one term or the unexpired portion of a term.

COURSES.

Theoretical School.

The Theoretical School offers three courses as follows:

- I. Certificate Course.
- II. Diploma Course.
- III. Advanced Course leading to a Degree.

The Certificate Course requires three years' work covering the studies outlined in the following schedule. The Diploma Course requires an additional year. The Advanced Course is only open to such students as can pass the final examinations in the Diploma Course with distinction, and who have evinced decided creative ability. The candidates are required to compose a work of considerable length for chorus and orchestra, introducing solos, five-part chorus writing, and contrapuntal treatment of the voices, such work to meet with the approval of the Faculty. It is further required that the candidates prove their knowledge of English, Mathematics, and German, French, or Italian.

Such of the theoretical courses as are indicated by an asterisk are electives in the College of Liberal Arts and receive the given credit.

THEORETICAL COURSES.

FIRST YEAR.

Both Semesters.

*A—*Harmony.* 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Intervals, Triads, Triad Harmonization with near Modulations; Dominant and Secondary Sept-Chords.

G—*Musical History.* 2 hours.

Tuesdays, Thursdays, 3.

Mrs. COE.

Early History; Development of Oratorio and Opera.

H—*Sight Reading.* 1 hour.

Wednesdays, 2.

Mr. ROBERTSHAW.

J—*Dictation, Ear-Tests, Chord-Reading.* 1 hour.

Mondays, 4.

SECOND YEAR.

First Semester.

Professor LUTKIN.

*B—*Harmony.* 2 hours.

Mondays, Thursdays, 11.

Tones foreign to the Harmony; Remote Modulations;
Altered and Extended Chords; Organ Point.

*D—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 11.

Two and Three Part Counterpoint.

I—*Analysis.* 1 hour.

Wednesdays, 11.

Strict forms.

Second Semester.

*C—*Musical Form.* 2 hours.

Tuesdays, Fridays, 11.

Composition of Melodies, Anglican Chants and Hymn-tunes.
Song, Trio, and Rondo Forms; Variations, Inventions and
Suites, Sonata, Canon and Fugue.

*D—*Counterpoint.* 2 hours.

Mondays, Thursdays, 11.

Three and Four Part Counterpoint.

I—*Analysis.* 1 hour.

Wednesdays, 11.

Modern Forms.

THIRD YEAR.

First Semester.

Professor LUTKIN.

*E—*Counterpoint.* 1 hour.
Mondays, 2.
Counterpoint in five and more parts.

*K—*Advanced Harmony.* 1 hour.
Thursdays, 2.

L—*Analysis.* 1 hour.
Wednesdays, 2.
Sonatas and Fugues.

Second Semester.

*E—*Double and Triple Counterpoint.* 1 hour.
Mondays, 2.

*K—*Advanced Harmony.* 1 hour.
Thursdays, 2.

L—*Analysis.* 1 hour.
Wednesdays, 2.
Symphonies.

FOURTH YEAR.

First Semester.

Professor LUTKIN.

*F—*Canon and Fugue.* 1 hour.
Tuesdays, 2.

*M—*Free Composition.* 1 hour.
Thursdays, 3.
Homophonic Forms.

*N—*Instrumentation.* 1 hour.
Tuesdays, 3.

Second Semester.

*F—*Fugue.* 1 hour.
Tuesdays, 2.

*M—*Free Composition.* 1 hour.
Thursdays, 3.
Sonata Forms.

*N—*Orchestration.* 1 hour.
Tuesdays, 3.

PRACTICAL SCHOOL.

The Practical School presents three courses, viz.:

- I. Certificate Course.
- II. Graduating or Diploma Course.
- III. Post-graduate Course.

The Certificate Course requires the first and second years' work in the Theoretical Course in full, together with sufficient proficiency in playing or singing to creditably perform a programme containing standard examples of classical and modern compositions. A reasonable facility at sight-reading is expected as well as a comprehensive knowledge of the technical and artistic principles involved in the particular branch chosen. In addition to the above, students of the piano and stringed instruments are required to take two terms of ensemble-playing, voice students two years of sight-reading and part-singing, and organ students two terms in modulating, transposing, and choir accompaniment. At the end of the first year each candidate for a certificate must appear before a faculty committee and be guided by their decision as to a further continuance in this course.

The Diploma or Graduating Course is designed to fully equip students for professional work and definite musical ability is an absolute essential. The candidate must have fulfilled the requirements for completing the Certificate Course with decided credit and is again to appear before a faculty committee for examination. No student can enter this course without the sanction of the committee or be graduated without its consent. Exacting technical routine, application of the finer principles of musical expression, study of the great masterpieces, and an additional year of theoretical study are among the requirements. Students of piano and stringed instruments must take two more terms in ensemble-playing, voice students must be able to carry their part in unaccompanied quartette singing, and organ students have the ability to improvise on a given theme.

While each of the preceding courses are nominally of two years' duration many students find it more convenient and advantageous to take them in three years. Candidates hoping to complete them in two years must be well prepared on entering, diligent, and possessed of more than ordinary ability.

The Post-graduate Course gives to students desirous of appearing as solo artists, the opportunity of developing their gifts to the utmost.

METHODS OF INSTRUCTION.

Piano—A systematically developed technical foundation is the first requisite in modern piano forte playing. This is accomplished by a carefully selected and graded set of exercises and studies designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert, and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm, and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discriminations of touch, tone, and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual, and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment and for the public performance of the same.

Organ—A certain facility at the Piano and in sight-reading is necessary before this course can be entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing, and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with

taste in registration, are the objective aims. Transposition, modulation, improvisation, and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Graduating Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease, and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English, and American schools. Particular stress is laid on rhythm, enunciation, and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura*.

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saëns, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Glück, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural, and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thor-

ough preparation by practice of scales and studies in all positions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Rovelli, and Gavinié, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students will be expected to play in the Orchestra.

The Advanced Course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. In the Certificate Course—Etudes of Dotzauer, Gruetzmacher, and Franchomme, Romberg Duos, and the easier concertos of Goltermann. In the Diploma Course—The Bach Sonatas, Etudes of Dupont, and the Concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the key-board or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulation and harmonization comes after harmony is completed.

The system used in the School has been in part adapted from the ideas of more recent theorists, and in part evolved from the long experience in this field of the Dean of the School. From the moment the major triad is reached, the system is based upon the harmonization of melodies, and this from a strictly musical and practical stand-

point. The result is that at the end of the first term the student can satisfactorily harmonize a simple melody, and has something tangible for his pains. All new chords are at once applied from a harmonizing or a modulatory point of view, and the work at all stages is of the most practical character. The results of this system are a more interesting routine, a saving of time, and a working knowledge of real use and efficiency.

Musical Form—This course includes elementary composition as well. Chants and hymn-tunes are first developed from given harmonic outlines, and later without assistance. Routine work follows in thematic development, accompaniments, and variations. The smaller cyclical forms are then taken up. The student with limited invention is assisted with skeleton forms containing thematic, harmonic, and cadential suggestions. However crude the results of this work may be from an artistic standpoint, the student gains a more comprehensive grasp of the principles of form than the mere analysis of the work of others can give him. The same plan is followed in the larger forms with much collateral study of classical models.

Counterpoint, Canon, and Fugue—The study of the strict forms is emphasized as a drill-work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainments, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—The inclination to original work is strongly encouraged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

Musical History—This course includes two recitations per week, and combines both text-book and lecture work. The first part of the year is devoted to the study of a text-book covering the evolution of the art from its crude beginnings among the primitive nations, through the complicated system of the Greeks, the early ecclesiastical styles, the polyphonic music of the Middle Ages, to its full development as the foremost art of the present time. The text-book work is supplemented by lectures on the music of the American Indians and other primitive peoples.

The second half of the year is devoted to the study of biographies of noted musicians, and lecture work. The latter includes the analysis of many of the great oratorios and operas. Critical analyses are

given before the class from the scores of Wagner's Music Dramas, including the "Rheingold," "Walkyrie," "Siegfried," "Götterdämmerung," "Meistersinger," and "Parsifal."

Analysis—This important study is followed systematically. The first semester is devoted mainly to the compositions of Bach, beginning with the two-voiced Inventions. The chronological development of form is traced, ending with the sonata and symphony. It is only through an exhaustive study of Form that the student can form any adequate estimate of the beauties of classical compositions, or hope to fully interpret them. Musical dictation and ear-tests are followed in special classes.

DIPLOMAS AND CERTIFICATES.

Upon recommendation of the Faculty diplomas will be given to students completing Course II. in either the Theoretical or Practical School, and certificates to those completing Course I. in either school. The fee for a diploma is \$8.00; for a certificate, \$5.00.

UNIVERSITY STRING QUARTETTE.

The School possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past six years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much benefit by attending the rehearsals and performances of these great works.

ENSEMBLE AND ORCHESTRA PRACTICE.

For the past three years the School has maintained a student orchestra of from twenty to twenty-five members. It has assisted at the performances of the Messiah and other

oratorios, accompanied piano concertos and arias, and rehearsed orchestral works of various styles. In addition to this orchestral practice violin students have had the advantage of an evening's drill each week in duet playing, as an aid to reading at sight and as a help to a more ready grasp of the peculiar difficulties of the instrument. Opportunities are afforded both for string players and pianists in ensemble work and chamber music. This is a most excellent discipline in steadiness and self-control, and of much value from an artistic and educational point of view.

CHORAL WORK AND SIGHT-READING CLASSES.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School is Musical Director. Its purpose is to give oratorios, cantatas and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured. The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A fee of one dollar per year is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals and advanced students assist at all but the part-song concerts. Handel's *Messiah* is given each year before the Christmas holidays, followed by a part-song concert in February, and an oratorio in April. The following prominent artists have appeared at its concerts: Mr. Henri Marteau of Paris, Mr. Plunkett Greene of London, Mme. Lillian Blauvelt of New York, Mlle. Alice Verlet of Paris, Mr. Leo Stern of London, Miss Anita Muldoon of Cincinnati, Mr. Frederick Archer of Pittsburg, Messrs. Max Bendix and Bruno Steindel of the Thomas Orchestra, Chicago; Miss Helen Buckley, Mrs. Genevieve Clark Wilson, Miss Jennie Osborn, and Messrs. Geo. Ellsworth Holmes, Charles W. Clark and George Hamlin of Chicago.

Sight-reading, including dictation, ear-training, and

elementary harmony, is pursued in special classes under the charge of an expert graduate of the London Tonic Sol-fa College.

ARTISTS' RECITALS AND CONCERTS.

From time to time artists from Chicago and elsewhere appear before the students, and in local concerts. In addition, all the musical attractions of Chicago are within easy access by electric or steam railroads. The most notable of these are the twenty-two concerts given by the Chicago Orchestra of eighty members in the great Auditorium, conceded to be the largest and finest concert hall in the world. The renowned conductor, Mr. Theodore Thomas, directs these concerts, and the most famous artists from Europe are specially engaged. Each programme is given on a Friday afternoon, and repeated the following Saturday evening. The afternoon concerts are of special convenience to students, and lesson schedules are arranged as far as possible, so that the afternoon performances may be attended. These concerts, which scarcely have their equal, are looked upon as a great force in musical education, and the low subscription prices place them within the reach of all. The analytical programmes to these concerts are written by a member of the Faculty. Other attractions in Chicago are the Apollo Club of four hundred voices, the Mendelssohn Club (a mænnerchor of sixty picked voices, concerts by traveling companies, and numerous piano, organ and vocal recitals by well-known local and visiting artists. To the student of organ and church music, the many fine organs and organists and the well-trained choirs will be of especial interest.

FREE TUITION.

Free, or partially free, tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music, upon recommendation of the Faculty. This assistance is practi-

cally confined to students of the School who shall have already amply demonstrated their ability and worthiness, and the opportunities for such assistance are few.

FREE ADVANTAGES.

The classes in Sight-reading and Elementary Harmony, the Chamber Music concerts by the University String Quartette, numerous recitals, and lectures in the School of Music and other departments of the University are free to the students of the Music School.

POSITIONS.

The Dean is frequently able to secure positions as teachers or performers for capable students and graduates, and is always glad to further their interests in every way in his power.

EXPENSES.

A matriculation fee of \$5.00 is charged all students entering the Certificate or Diploma Courses. It is paid but once. This fee is not charged students who have registered at the College of Liberal Arts, or music students who take no theoretical work.

The tuition fee depends on the amount and character of the work taken as indicated in the following schedule:

NOTE.—The school year is divided into two semesters of eighteen weeks each. Each semester is divided into two terms, making four terms of nine weeks each in the year.

PIANO.

(Two half-hour private lessons per week.)

	Per Term of 9 weeks.
Prof. P. C. Lutkin.....	\$45 00
Mrs. S. E. Coe.....	36 00
Arne Oldberg.....	36 00
Mr. H. W. Harris.....	27 00
Mr. Walter Keller.....	18 00
Miss Una Howell.....	18 00

SINGING.

(Two half-hour private lessons per week.)

Mr. Karleton Hackett.....	\$45 00
Mr. W. H. Knapp.....	27 00

ORGAN.

(One half-hour private lesson per week.)

Prof. Lutkin.....	\$25 00
Mr. H. W. Harris.....	15 00
Choir accompaniment, etc.....	10 00

VIOLIN.

(Two half-hour lessons per week.)

Mr. H. E. Knapp.....	\$27 00
Mr. W. G. Logan.....	18 00

VIOLONCELLO.

(Two half-hour lessons per week.)

Mr. Franz Wagner.....	\$27 00
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ORCHESTRAL AND BAND INSTRUMENTS.

Two half-hour lessons per week.....	\$18 00
One half-hour lesson per week.....	10 00

THEORETICAL COURSES.

To students in Practical School.....	\$ 5 00
Half course	3 00
To students in Theoretical School only.....	10 00
Half course	6 00
Two half-hour private lessons per week.....	\$13 50 to 36 00
One half-hour private lesson per week.....	7 50 to 20 00

ENSEMBLE CLASS.

Per term	\$ 5 00
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SIGHT-READING.

Per term	\$ 2 50
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PRACTICE ROOMS WITH USE OF PIANO.

(To students not registered for other work in the University.)

Each hour of daily practice per term.....	\$ 2 50
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ORGAN PRACTICE.

Each hour of daily practice, including blowing, per term.....	\$10 00
Pedal piano	5 00

NOTE.—Arrangements may be made for one lesson per week, in which case the charge will be one-half of the amount charged for two lessons per week, plus ten per cent.

A discount of twenty-five per cent is allowed to the immediate members of a minister's family. The Dean reserves the right to substitute for the two half-hour private lessons, one three-quarter hour lesson with him and one half-hour with an assistant.

Tuition is payable *strictly in advance* at the University office, 518 Davis Street. Checks may be drawn payable to Dr. Robert D. Sheppard, Treasurer and Business Agent of the University.

Lessons falling upon legal holidays or missed through fault of student are only made up at the convenience of teacher. No deductions will be made to pupils for absence from lessons. In cases of protracted illness, when due notice is given, the lessons missed will be transferred to a subsequent term or the loss divided with the student.

BOARD IN EVANSTON.

Board—In clubs, \$2.00 to \$3.00 per week. Room-rent in town, 75 cents to \$1.50 per week for each occupant. Board with room in families, \$4.00 to \$7.00.

The choice of rooms and boarding-places is subject to the approval of the Dean, which should be obtained before contracts are made.

Woman's Hall, the official home of the University for women is situated immediately to the south of Music Hall. For the purpose of giving it the safeguards of a well-ordered home, and of bringing those residing in it as far as possible under family influence, the authorities of the University have committed the immediate oversight of it to a Dean of Women, who lives at the Hall, associates with the residents, and acts toward them at all times as a friend and adviser. It is intended that the Dean shall always be a woman of high character and attainments, who can give suggestions to the young women as to their general culture, advise them in social matters, and give them, in special cases, such counsel as circumstances may require.

For young women who do not wish to incur the expense incident to living at Woman's Hall, provision is made at what is known as the College Cottage. This is in charge of

an association of ladies, incorporated as The Woman's Educational Aid Association, whose duty is to canvass the claims of all applicants for admission, and to have a friendly supervision over them while members of the Cottage family. The ordinary work of the Cottage is done by the young women under the direction of a competent Matron. In this way the expenses of living are materially reduced.

All women students, wherever they reside, are expected to conform to the general regulations prescribed for the conduct of those living at Woman's Hall.

NOTE.—For further information respecting Woman's Hall, letters of inquiry should be addressed to Dean of Women, Woman's Hall, Evanston Ill.; and for information respecting the College Cottage, letters should be addressed to Mrs. J. A. Pearsons, President of the Woman's Educational Aid Association, Evanston, Ill.

Students living in Woman's Hall pay according to the desirability of the room, from \$108.00 to \$99.00 each semester or half year. Students in College Cottage pay for room and board \$50.00 each semester, payment to be made in quarterly installments at the beginning and at the middle of each semester. The figures given for Woman's Hall and the College Cottage include a furnished room, light, fuel, and the washing of twelve plain pieces. The occupants of the rooms furnish their own bedclothing, pillows, and towels. They pay their room and board bills one-half in advance and the other half at the middle of the semester. No deduction is made for absence in any part of the term, except in cases of protracted illness. The University does not undertake to provide dormitories for the young men, but they obtain board and lodging in private families at reasonable rates. Clubs are also formed in which the cost of board is reduced to a minimum.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Woman's Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily in the Theoretical or Practical School are entitled to a statement indicating the fact.

Students cannot appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the term examinations.

A student's work may be discontinued at any time by reason of unsatisfactory work, bad conduct, or unpaid bills.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

No refund will be made for vacated practice hours, unless such hours can be disposed of.

A single study in the College of Liberal Arts costs \$36.00 per annum. More than one study costs the full tuition of \$69.00 per annum.

A single study in the Academy costs \$25.50 per annum. More than one study costs the full tuition of \$48.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

LIST OF STUDENTS.

IN REGULAR COURSES.

Armstrong, Daisy Devetta,	<i>Moweaqua.</i>
Barker, Robert Collyer,	<i>Peoria.</i>
Barry, Curtis Abell,	<i>Aurora.</i>
Bedell, Nellie Edith,	<i>Chicago.</i>
Bemis, Emily Schorb,	<i>Cawker City, Kan.</i>
Botkin, Maude Devereaux,	<i>Virden.</i>
Boyer, Rachel Orelia,	<i>York, Neb.</i>
Bredin, Elias Arnold,	<i>Evanston.</i>
Breman, Ida Inez,	<i>Globe, Ariz.</i>
Buell, Jessie Myrtle,	<i>Evanston.</i>
Burnside, Mrs. C. V.,	<i>Evanston.</i>
Carlson, Charles Frederick,	<i>Evanston.</i>
Chaffie, Theodora Grace,	<i>Evanston.</i>
Childs, Florence Leah,	<i>Evanston.</i>
Conaway, Cora,	<i>York, Neb.</i>
Conaway, Frances,	<i>York, Neb.</i>
Dodge, Louis Norton,	<i>Evanston.</i>
Dunn, Mabel Adella,	<i>Evanston.</i>
Eichelberger, Edna,	<i>Ottawa.</i>
Elmquist, Edwin Alexius,	<i>Chicago.</i>
Emerick, Anna May,	<i>Evanston.</i>
Ericson, Grace Olivia,	<i>Evanston.</i>
Evans, Ida Candace,	<i>Mt. Vernon.</i>
Eversz, Edna Louise,	<i>Evanston.</i>
Fahs, Gertrude Elizabeth,	<i>Joliet.</i>
Fleishiem, Edna Earle,	<i>Menominee, Mich.</i>
Frost, Anna Hoag,	<i>Lake Road, N. Y.</i>
Gay, Anna Belle,	<i>Ottawa.</i>
Gilchrist, Ethel Alice,	<i>Waukon, Iowa.</i>
Gray, Golda May,	<i>De Kalb.</i>
Grimore, Emily May,	<i>Angres, Mich.</i>
Haake, Charles John,	<i>Chicago.</i>
Hall, Mabel Pauline,	<i>Sedgwick, Kan.</i>
Harris, Winifred Emerson,	<i>Beardstown.</i>
Hitte, Helen Minick,	<i>Evanston.</i>

Holbrook, Carrie Cole,
Howard, Ethel Luella,
Hughes, Blanche,
Hull, Winifred,
Humfreville, Lillian,
Johnson, Josephine May,
Johnston, Phœbe,
Kannal, Romaine Irma,
Kindall, Hortense,
Knapp, Nina Shumway,
Martin, Bessie,
Miller, Beigh,
Minium, Willis Frank,
Morse, Isabel,
Olp, Ernest Everett,
Owen, Festus Edward,
Parkinson, Ella,
Phillips, Anna Viola,
Raife, Clara,
Raymond, Elizabeth,
Roe, Hattie May,
Ross, Isabelle,
Scott, Della Grace,
Seegers, Cora Luella,
Seymour, Ethel,
Spencer, Stanhope Reid,
Stevens, Irene Bertha,
Tillson, Nena Adele,
Tindall, Laura Anna,
Tuttle, Mary Alice,
Vaughn, Matie Ella,
Warnock, Anna Laura,
Wathall, Alfred George,
Wemple, Harriet Leona,
Wheeler, Mabel Melison,
Whitlock, Laura Case,
Wickersham, Elmore Randolph,
Wilbur, Russell,
Williams, Madeleine,
Wolcott, Cecilia Caroline,
Wood, Frances L.,
Zeuch, William E.,

Evanston.
Columbus, Wis.
Evanston.
Evanston.
Waterville, Kan.
Cedar Falls, Iowa.
Milledgeville.
Rensselaer, Ind.
Onawa, Ia.
Evanston.
South Omaha, Neb.
Evanston.
Evanston.
Evanston.
Evanston.
Mokena.
Mt. Carmel.
Rhodes, Iowa.
Perry, Iowa.
Evanston.
Evanston.
Lake Bluff.
Emerado, N. D.
Chicago.
Chicago.
Evanston.
Evanston.
Tillsonberg, Ont.
Kirkland.
Leaf River.
Deadwood, S. D.
Battle Creek, Iowa.
Chicago.
Waverly.
Omro, Wis.
Evanston.
Chicago.
Omaha, Neb.
Chicago.
Evanston.
Evanston.
Chicago.

NOT IN REGULAR COURSES.

Allison, Georgia,	<i>Evanston.</i>
Anderson, Lillie,	<i>Evanston.</i>
Atwell, Ruth Sarah,	<i>Evanston.</i>
Baird, Ruth,	<i>Evanston.</i>
Barker, J. Laurence,	<i>Evanston.</i>
Barnard, Esther Marian,	<i>Evanston.</i>
Barnard, Mary Elizabeth,	<i>Fowler, Ind.</i>
Bell, Adelaide Ellen,	<i>Chicago.</i>
Bennett, Jay S.,	<i>Paw Paw.</i>
Bennett, Mrs. Katherine E.,	<i>Evanston.</i>
Bigelow, Gertrude Natalie,	<i>Evanston.</i>
Bishop, Mildred,	<i>Evanston.</i>
Black, Helen Milne,	<i>Park Ridge.</i>
Blair, Lillian,	<i>Boise City, Idaho.</i>
Blodgett, Mrs. W. J.,	<i>Evanston.</i>
Bragdon, Sara Frances,	<i>Evanston.</i>
Briggs, George Wesley,	<i>Briggsville, Wis.</i>
Brooks, Noah Reynolds,	<i>Evanston.</i>
Brown, Gertrude L.,	<i>Evanston.</i>
Brown, Lillian,	<i>Evanston.</i>
Burnett, Ralph,	<i>Evanston.</i>
Cable, Arthur,	<i>Evanston.</i>
Caraway, Ann Estelle,	<i>Tuscola.</i>
Case, James La Due,	<i>San Francisco, Cal.</i>
Childs, Mildred,	<i>Evanston.</i>
Clark, Irma D.,	<i>Algona, Iowa.</i>
Coble, Reginald Heber,	<i>Evanston.</i>
Coble, Mrs. R. K.,	<i>Evanston.</i>
Coffman, Ansell Victor,	<i>Elkhart, Ind.</i>
Colvin, Jessie Linda,	<i>Barnes.</i>
Condon, Mrs. Harrison F.,	<i>Aurora.</i>
Connor, Mary Lucy,	<i>Evanston.</i>
Cook, Joseph Edward,	<i>Belton, Ont.</i>
Cooper, Elmer Leland,	<i>Boscobel, Wis.</i>
Crandon, Ruth Wilbur,	<i>Evanston.</i>
Cummins, Lewis Gerald,	<i>Reevesville.</i>
Danforth, Sarah Esther,	<i>Chicago.</i>
Daniels, Lucy,	<i>Evanston.</i>
Davis, Alice Ellery,	<i>Lakeside.</i>
Davis, Mrs. Anna Larinda,	<i>Nanking, China.</i>
Deal, William Wallace,	<i>Kalamazoo, Mich.</i>

Dean, Willie,
Doland, Mae Louise,
Dudley, Miriam,
Ericson, Chester,
Farmer, Harry,
Fellingham, Clark Hughes,
Fisher, Albert L.,
Fisher, Mrs. Sara W.,
Forgan, Robert Russell,
Frey, Eugene,
Gage, Portia,
Gamer, Charles William,
George, Albert,
Gifford, George Washington,
Glasgow, John Wesley,
Graeser, Charles Frederick,
Graves, Irene Mayhew,
Green, Elbert Chellis,
Green, Mrs. Olive Bell,
Greenman, Almon Ansell,
Gregg, Grace,
Griesel, Nellie,
Griffin, Mary Ellen,
Griffith, Mrs. Iva Mariah,
Gross, Mrs. A. H.,
Gunderson, Matilda,
Hall, Charles Harold,
Hall, Lulie Trowbridge,
Hall, Mrs. Sara Anderson,
Hansen, Emma L.,
Hammond, Mrs. William A.,
Haslam, Mrs. Laura Derickson,
Hatch, Elizabeth Cecilia,
Henderson, Alice Winifred,
Henderson, Robert Halsey.
Hess, Bruno,
Hillier, Belfor Lee,
Hoag, Erma,
Holbrook, Edna,
Holmes, Frances Imogen,
Hurford, Blanche,
Illsley, Edward,
Illsley, Theodora,
Irish, James William,

Evanston.
Rogers Park.
Evanston.
Evanston.
Cedar Rapids, Iowa.
Verona.
Evanston.
Evanston.
Evanston.
Brookeville.
Wilmette.
Helena, Mont.
Dexter, Iowa.
Beatrice, Neb.
Evanston.
Des Moines, Iowa.
Evanston.
Bluffton, Ohio.
Angola, Ind.
Buenos Ayres, S. A.
Peru, Ind.
Crown Point, Ind.
Yutan, Neb.
Merom, Ind.
Evanston.
Evanston.
Webster City, Iowa.
Kirksville, Mo.
Evanston.
Evanston.
Evanston.
Kenilworth.
Evanston.
Evanston.
Chicago.
Chicago.
Chicago.
Evanston.
Evanston.
Evanston.
Glencoe.
Evanston.
Evanston.
Madison, Wis.

Irwin, David Duryea,	<i>Evanston.</i>
Isbester, Ethel Anastacia,	<i>Evanston.</i>
Jamieson, Percy,	<i>Evanston.</i>
Johnson, Mabel A.,	<i>Evanston.</i>
Johnson, Maude Edna,	<i>Evanston.</i>
Jones, Guy Lincoln,	<i>Chicago.</i>
Jones, William Howell,	<i>Joliet.</i>
Katner, Guy Trumbull,	<i>Clinton, Mich.</i>
Kester, Herbert Spencer,	<i>Guthrie Center, Ia.</i>
King, Clarence E.,	<i>Wilmette.</i>
Kleihauer, Christian Frederick,	<i>Chicago.</i>
Kneist, Clarence,	<i>Rogers Park.</i>
Knight, Augustus,	<i>Evanston.</i>
Kriete, Cecilia Louise,	<i>Chicago.</i>
Lemery, Benjamin David,	<i>Inkster, N. D.</i>
Lemery, John Alexander,	<i>Inkster, N. D.</i>
Libberton, Mrs. Avis Stratton,	<i>Evanston.</i>
Little, Edith Regina,	<i>Evanston.</i>
Little, Mabel Conklin,	<i>Indianola, Ia.</i>
Lutkin, Harris Carman,	<i>Evanston.</i>
Masslich, Chester Bentley,	<i>Evanston.</i>
Mattison, Hugh Haven,	<i>Evanston.</i>
Mager, Mrs. Clara Zonette,	<i>Evanston.</i>
Marsh, Don Egbert,	<i>Evanston.</i>
Martin, Herbert Read,	<i>Omaha, Neb.</i>
McGrew, David Randolph,	<i>Williamsville.</i>
McKeever, Lawrence Arthur,	<i>Monteer, Mo.</i>
McKinnie, Eva Gray,	<i>Evanston.</i>
Merrilies, Mary,	<i>Winnetka.</i>
Merrill, Harvey Robert,	<i>Evanston.</i>
Merrick, Henry Levi,	<i>Hunt City.</i>
Meyer, Orilla,	<i>Evanston.</i>
Miller, Alta Dorothy,	<i>Evanston.</i>
Miller, Donald Crandon,	<i>Evanston.</i>
Miller, Kathryn,	<i>Evanston.</i>
Milner, Sara Fay,	<i>Wilmette.</i>
Moore, Minnie,	<i>Evanston.</i>
Morris, Leila Scranton,	<i>Evanston.</i>
Muhlemann, Mrs. P. W.,	<i>Evanston.</i>
Northrup, Mrs. Sadie,	<i>Evanston.</i>
Oakes, Minnie Rose,	<i>Tippecanoe City, Ohio.</i>
Oakey, Lenore Catherine,	<i>Corning, Ia.</i>
Orth, Mary Ward,	<i>Hiawatha, Kas.</i>
Owen, Edna Mary,	<i>Evanston.</i>

Palmer, Jessie Evalyn,
 Parkes, Irene Edna,
 Parsons, Harry Robert,
 Pearson, Muriel,
 Pease, Samuel James,
 Peckumn, Eli Franklin,
 Petrie, John H.,
 Pierce, Harry Raymond,
 Pinney, Parallee,
 Pitner, Ina,
 Pollock, Samuel James,
 Porter, Mrs. Albert B.,
 Porter, Bertha B.,
 Pratt, Mary Porter,
 Preston, Samuel Morley,
 Price, Freeman Barnborough,
 Price, Stella,
 Prickett, Thomas Emmett,
 Prindle, Richard Hedenberg,
 Printy, Myrtle,
 Rawson, James Penn,
 Redlich, Marian Angela,
 Richardson, Grace Estelle,
 Ridlon, Hester,
 Ridlon, Margaret,
 Robinson, Nina Louise,
 Rockwood, Alfred Loveday,
 Root, Elizabeth,
 Sausaman, Sadie,
 Scales, Katherine McIlvain,
 Schick, G. W.,
 Sloane, Mrs. James A.,
 Smith, Julia,
 Smith, Nettie,
 Smith, Walter J.,
 Snyder, Irene,
 Stacey, William Arthur,
 Stewart, Lucy Shelton,
 Stiger, Edith May,
 Stone, Elmer Elsworth,
 Straight, Bessie Emma,
 Straight, George Washington,
 Straight, Paul Nicholson,
 Straight, Ruth,

Morris.
Evanston.
Chicago.
Evanston.
Highwood.
Stuart, Ia.
Evanston.
Monmouth, Me.
Boise City, Idaho.
Evanston.
Evanston.
Evanston.
Evanston.
Lake Forest.
Detroit, Mich.
Evanston.
Evanston.
Evanston.
Evanston.
Wabash, Ind.
Whittemore, Ia.
Evanston.
Chicago.
Evanston.
Evanston.
Riley, Kan.
Evanston.
Kenilworth.
Gilead, Ind.
Chicago.
Neleigh, Neb.
Butte, Mont.
Evanston.
Cochrannton, Ohio.
Waukegan.
Mowcaqua.
Evanston.
Evanston.
Toledo, Iowa.
Miller, Ohio.
Evanston.
Evanston.
Evanston.
Evanston.

Swan, Dora,	<i>Duluth, Minn.</i>
Taylor, Alta Viola,	<i>Rogers Park.</i>
Taylor, Lawyer,	<i>Austin, Tex.</i>
Timmerman, Helen,	<i>Evanston.</i>
Thompkins, Mary Verena,	<i>Chicago.</i>
Trask, Obie Washington,	<i>Sand Beach, Mich.</i>
Trimble, Eliza,	<i>Evanston.</i>
Turner, James Walter,	<i>Stone Fort.</i>
Vance, Mrs. William L.,	<i>Evanston.</i>
Varnum, Charles William,	<i>Denver, Colo.</i>
Varnum, Mrs. Chas. Wm.,	<i>Denver, Colo.</i>
Vincent, James Arthur,	<i>Camborne, Cornwall, Eng.</i>
Wallingford, Mary,	<i>Evanston.</i>
Ward, Arthur Marion,	<i>Wilmette.</i>
Ward, Christabel Ella,	<i>Evanston.</i>
Ward, Hazel,	<i>Detroit City, Minn.</i>
Warfield, M. S.,	<i>Chicago.</i>
Warren, Hattie May,	<i>Evanston.</i>
Wells, C. E.,	<i>Evanston.</i>
Wells, Mrs. C. E.,	<i>Evanston.</i>
Wells, Mary Elizabeth,	<i>Rushville.</i>
White, Louise Mary,	<i>Evanston.</i>
White, Marie Frances,	<i>Evanston.</i>
Wilcox, Ellsworth W.,	<i>Elgin, Neb.</i>
Williamson, Hiram,	<i>Kenilworth.</i>
Wilson, Gladys Viola,	<i>Evanston.</i>
Wilson, Myra,	<i>Evanston.</i>
Winston, Hiram Thomas,	<i>Sidney.</i>
Wolfe, Robert Livingstone,	<i>Whitewood, S. D.</i>
Woodley, Helen Jane,	<i>Evanston.</i>
Woodley, Ruth,	<i>Evanston.</i>

APPENDIX.

The following is a list of Chamber Music given during the past five years by the University String Quartette, assisted by various members of the Faculty.

BACH, Concerto for two Violins.

BARGIEL, String Quartette No. 3, Op. 15.

Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.

“ “ “ “ “ 6, No. 3.

BEETHOVEN, String Quartette, Op. 15, No. 1.

“ “ “ 18, No. 6.

“ “ “ 59, No. 1.

“ “ “ 18, No. 2.

“ “ “ 18, No. 4.

“ “ “ 95.

“ “ “ 74.

“ Trio “ 9, No. 3.

Trio for Piano, Violin, and 'Cello, Op. 97.

Serenade for Flute, Violin, and Viola, Op. 25.

Septette for Clarionet, Bassoon, Horn, and Strings, Op. 20.

(Four movements. The wind instruments supplied upon the organ.)

Concerto for Violin, Op. 61.

(First movement with Leonard Cadenza.)

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 67.

Sextette for Strings, Op. 18.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.

Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.

Bagatelles for two Violins, 'Cello, and Organ, Op. 47.

String Quartette, Op. 96.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.

GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.

GOLTERMANN, Concertstueck for 'Cello, Op. 65.

GRIEG, Sonata for Piano and Violin, Op. 45.

String Quartette, G minor.

- HUBBARD W. HARRIS, Sonata for 'Cello and Piano.
(Second and third movements.)
- HAYDN, String Quartette, Op. 77, No. 1.
Variations from Kaiser Quartette.
- HOFFMANN, Sonata for Violin and Piano, Op. 67.
- HAROLD E. KNAPP, String Quartette, in C major.
- LIADOW, Scherzo for Strings.
- P. C. LUTKIN, Trio for Piano, Violin, and 'Cello, Op. 1.
(Second movement.)
Andante for Violin and Orchestra. Op. 6.
(Orchestral part arranged for strings and organ.)
- MENDELSSOHN, String Quartette, No. 1, Op. 12.
Trio for Piano, Violin, and 'Cello, Op. 66.
Sonata for 'Cello and Piano, Op. 45, No. 1.
- MOZART, Quintette for Clarionette and Strings.
String Quartette, No. 14.
- RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.
(First movement.)
Sonata for Violin and Piano, Op. 13.
(First movement.)
- CHARLES SCHUBERT, Andante and Caprice for 'Cello.
- SCHUBERT, String Quartette, Op. 29. (Two movements.)
String Quartette, D minor. (Two movements.)
String Quintette.
Trio for Piano, Violin, and 'Cello, Op. 99.
Trio for Piano, Violin, and 'Cello, Op. 100.
(Two movements.)
Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114.
- SCHUMANN, String Quartette, Op. 41, No. 2.
Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.
Quartette for Piano, Violin, Viola, and 'Cello, Op. 45.
- SAINT SAENS, Quintette for Piano and Strings, Op. 14.
- TSCHAIKOWSKY, String Quartette, Op. 11.
- WEBER, Concerto for Clarionet, Op. 75.
(Orchestral part arranged for Organ and Strings.)
- WEBER, JOSEF MIROSLAV, String Quartette in B minor.

A FEW PROGRAMMES FROM THE PAST SEASON.

FACULTY CONCERTS.

CHAMBER MUSIC RECITAL.

THURSDAY EVENING, NOV. 10, 1898.

University String Quartette.

HAROLD E. KNAPP, 1st Violin.

WM. KONRAD, 2d Violin.

CASPAR GRILNBERGER, Viola.

FRANZ WAGNER, 'Cello.

Assisted by

MRS. SARA SAYLES GILPIN, Pianist,

MRS. MINNIE ROESSLER BENGE, Soprano.

Quartette, in B Minor.....*Joseph Miroslav Weber.*

I. Allegretto.

II. Minuetto Moderato.

III. Commodo.

IV. Finale—Allegro Furioso.

Aria, "With Verdure Clad," from the Creation.....*Haydn.*

Sonata for 'Cello and Piano.....*Saint-Saens.*

I. Allegro.

II. Andante tranquillo et sostenuto.

III. Allegro Moderato.

PIANO RECITAL.

By MISS UNA HOWELL, Assisted by MR. ALBERT GREGOROWITCH
JANPOLSKI, Baritone.

THURSDAY EVENING, NOV. 17, 1898.

Holberg Suite.....*Grieg.*

I. Prelude.

II. Sarabande.

III. Gavotte.

IV. Air.

V. Rigaudon.

Prologue, "Il Pagliacci,".....*Leoncavallo.*

Woodland Sketches.....*MacDowell.*

To a Wild Rose. Elfyn Dance. To a Water Lily. Uncle Remus.

The Wanderer.....*Schubert.*

When Thro' the Piazzetta.....*Schumann.*

Sapphic Ode.....	<i>Brahms.</i>
Don Juan Serenade.....	<i>Tschaikowsky.</i>
Valse	<i>Strauss-Schuett.</i>
"Music Box".....	<i>Liadow.</i>
Etincelles	<i>Moszkowsky.</i>

VIOLIN RECITAL.

By MR. WALTER G. LOGAN, Assisted by MR. H. BURGESS JONES,
Baritone, and MISS EDNA EVERSZ, Pianist.

SATURDAY EVENING, APRIL 1, 1899.

Sonata in A Major, Piano and Violin*Handel.*
I. Andante.

II. Allegro.

III. Allegretto Moderato.

The Linden Tree.....*Schubert.*

Gypsy John.....*F. Clay.*

Au Printemps.....*Grieg.*

Hungarian Dance No. 5.....*Brahms-Joachim.*

"The Robin Sings".....*MacDowell.*

"A Fair Good Morn to Thee".....*E. Nevin.*

Zigeunerweisen*Sarasate.*

"Over the Desert".....*Kellin.*

Romance*Sarasate.*

Moto Perpetuo.....*Ries*

STUDENTS' RECITALS.

FIRST RECITAL.

TUESDAY AFTERNOON, NOV. 1, 1898.

Organ Music by JOHANN SEBASTIAN BACH.

Fugue, G Minor, "The Lesser."

(Peters Edition, Book III, No. 7.)

MR. WILLIAM ZEUCH.

Prelude and Fugue, G Major.

(Peters Edition, Book II, No. 2.)

MR. ELIAS BREDIN.

Prelude and Fugue A Minor.

(Peters Edition, Book II, No. 8.)

MR. CURTIS A. BARRY.

Fantasia and Fugue, G Minor, "The Greater."

(Peters Edition, Book II, No. 4.)

MR. ELIAS BREDIN.

NINTH RECITAL.

With the Assistance of Mr. HAROLD E. KNAPP, Violinist.

WEDNESDAY AFTERNOON, FEB. 15, 1899.

Sonata for Violin with Figured Bass by Handel—Transcribed by David for Violin and Piano.

I. Andante—Allegro.

II. Adagio—Allegretto Moderato.

Sonata Named "The Tomb," for Violin with Figured Bass by Leclair—Transcribed by David for Violin and Piano.

I. Grave—Allegro ma non troppo.

II. Gavotte.

III. Allegro.

MISS MABEL DUNN.

Sonata for Violin and Piano, Grieg Op. 8.

I. Allegro con brio.

II. Allegretto quasi Andantino.

III. Allegro molto vivace.

MISS GRACE ERICSON.

Sonata for Violin and Piano—Rheinberger, Op. 77.

I. Allegro con fuoco.

II. Adagio espressivo.

Finale alla Tarantella.

MISS EDNA FLESHIEM.

ELEVENTH RECITAL.

SATURDAY EVENING, MARCH 4, 1899.

Piano, Theme and Variations, F Minor.....*Haydn.*

MISS MABEL DUNN.

Vocal, "Es war ein alte König".....*Grieg.*

"Du bist mein all".....*Bradsky.*

MR. BRUNO HESS.

Piano, Etude, C Major.....*Footé.*

Valse, G Flat Major.....*Chopin.*

MR. S. REID SPENCER.

Vocal, A Corn Song.....*Taylor.*

MISS CORA CONAWAY.

Piano, Nocturne, Op. 9, No. 1.....*Chopin.*

Silver Spring.....*Mason.*

MISS CARRIE HOLBROOK.

Violin, Andante and Scherzo Capriccioso.....*David*.
 MR. EARLE WATEROUS.

Piano, Sleeping Water.....*Massenet*.
 Waking Water.....*Massenet*.
 Dance of the Gnomes.....*Liszt*.
 MISS IRENE STEVENS.

Vocal, Florian's Song.....*Godard*.
 "I Love Thee".....*Grieg*.
 MR. H. P. WILLIAMSON.

Piano and Violin, Sonata, C Minor, Op. 45.....*Grieg*.
 I. Allegro molto ed appassionato.
 II. Allegretto espressivo alla Romanza.
 III. Allegro Animato.
 MRS. WILLIAM L. VANCE AND MR. KNAPP.

TWELFTH RECITAL.

WEDNESDAY AFTERNOON, MARCH 8, 1899.

Organ Toccata and Fugue, D Minor.....*Bach*
 MR. WILLIAM A. ZEUCH.

Piano, Italian Concerto.
 I. Allegro.
 II. Andante.
 III. Allegro.
 MISS ELIZABETH RAYMOND.

Piano, Prelude, English Suite in G Minor.
 MISS EDNA EVERSZ.

Piano, Partita, No. 1.
 Prelude, Allemande, Sarabande, Minuet I and II, Gigue.
 MISS IRENE STEVENS.

Piano, Sonata, Op. 10, No. 2.....*Beethoven*
 I. Allegro.
 II. Allegretto.
 MISS CORA CONAWAY.

Piano, Sonata, Op. 90.
 I. Mit Lebhaftigkeit und durchaus mit Empfindung zu spielen.
 II. Nicht zu geschwind und sehr singbar vorzutragen.
 MRS. W. H. KNAPP.

Sonata, Op. 2, No. 3, C Major.
 I. Allegro con brio.
 II. Adagio.
 III. Scherzo, Allegro.
 IV. Allegro assai.
 MISS CARRIE HOLBROOK.

SIXTEENTH RECITAL.

SATURDAY EVENING, APRIL 8, 1899.

- Piano and Violin, Sonata, C Major.....*Sinding*
 I. Allegro Moderato.
 MISS CARRIE HOLBROOK AND MR. KNAPP.
- Vocal, Faithfulness.....*Brahms*
 "Love Is a Bubble".....*Allitsen*
 MISS CORA CONAWAY.
- Piano, Impromptu, Op. 142, No. 4.....*Schubert*
 MISS GRACE ERICSON.
- Piano, Nocturne.....*Grieg*
 MISS ELIZABETH RAYMOND.
- Organ, Pastorale from First Sonata.....*Guilmant*
 MR. ELIAS BREDIN.
- Piano, Toccata.....*Dupont*
 MISS EDNA FLESHIEM.
- Vocal, Habanera, from Carmen.....*Bizet*
 MISS ALTA MILLER.
- Piano, "Magic Fire".....*Wagner-Brassin*
 MISS IRENE STEVENS.
- Organ, Triumphal March.....*Lemmens*
 MR. WILLIAM E. ZEUCH.
- Piano, Polonaise Brillante.....*Weber-Liszt*
 (With Orchestral accompaniment on second piano.)
 MISS GRACE ERICSON.

NINETEENTH RECITAL.

MRS. NINA SHUMWAY KNAPP, Pianist.

Assisted by

MR. WILLIAM A. STACEY, Baritone.

SATURDAY EVENING, MAY 6, 1899.

- Sonata, Op. 90.....*Beethoven*
- The Lily,
 Allah,
 Bedouin Love Song, }*Chadwick*
- Idylle, A Major, }
 The Eagle, }*MacDowell*
 Witches' Dance, }

"THE EAGLE."

"He clasps the crag with crooked hands;
 Close to the sun in lonely lands,
 Ring'd with the azure world, he stands.
 The wrinkled sea beneath him crawls;
 He watches from his mountain walls,
 And like a thunderbolt he falls."

"Wedding Bells" from St. John's Eve.....*Cowen*
 Yeoman's Wedding Song.....*Poniatowski*
 Impromptu, F Sharp Major, {*Chopin*
 Polonaise, D Minor, }

TWENTY-FIFTH RECITAL.

MISS ELIZABETH RAYMOND, Pianist.

Assisted by

MR. HARRY R. PARSONS, Baritone.

SATURDAY EVENING, MAY 20, 1899.

Allemande, {
 Sarabande, } from Suite, Op. 1.....*D'Albert*
 Gigue, }
 A Stormy Morning, {
 The Organ Grinder, }*Schubert*
 The Water Course, }
 The Wanderer, }
 Sonata quasi una Fantasia, Op. 27, No. 2.....*Beethoven*
 I. Adagio Sostenuto.
 II. Allegretto.
 III. Presto Agitato.

The Singer.....*Bullard*
 Night*Neidlinger*
 Etude, C Sharp Minor, Op. 25, No. 7.....*Chopin*
 Novelette, E Major.....*Schumann*
 Polonaise, E Major.....*Liszt*

TWENTY-NINTH RECITAL.

MR. S. REID SPENCER, Pianist,

Assisted by

MISS ETHEL GILCHRIST, Soprano.

MONDAY EVENING, MAY 29, 1899.

Prelude and Fugue, C Sharp Minor.....*Bach*
 Etude, A Minor, {*Arthur Foote*
 Etude, C Major, }

Heart's Springtide.....	<i>Von Wickede</i>
The Captain.....	<i>Rogers</i>
Sweetheart	<i>Lynes</i>
Traumeswirren, } Ende von Lied, }	<i>Schumann</i>
Hark! Hark! the Lark, } Who Is Sylvia? }	<i>Schubert</i>
A May Morning.....	<i>Denza</i>
Polonaise, B Flat Major, Waltz, G Flat Major, Nocturne, F Sharp Major, Etude, G Flat Major, }	<i>Chopin</i>

THIRTY-FOURTH RECITAL,

By the Graduating Class in the Normal Course.

TUESDAY EVENING, JUNE 6, 1899.

Organ, March in B Flat.....	<i>Silas</i>
MR. LOUIS N. DODGE.	
Piano, "Autumn".....	<i>Chaminade</i>
MISS CLARA RAIFE.	
Vocal, "My Mother Bids Me Bind My Hair".....	<i>Haydn</i>
Nita Gitana.....	<i>DeKoven</i>
MISS JESSIE CONAWAY.	
Piano, Polonaise Militaire.....	<i>Chopin</i>
MISS LEONA WEMPLE.	
Piano, Nocturne.....	<i>Grieg</i>
MISS NENA TILLSON.	
Vocal, The Captain.....	<i>Rogers</i>
A May Morning.....	<i>Denza</i>
MISS ETHEL GILCHRIST.	
Piano, Nocturne, Op. 9, No. 1.....	<i>Chopin</i>
Octave Study, E Flat Major.....	<i>Kullak</i>
MISS JOSEPHINE JOHNSON.	
Vocal, The Silver Ring.....	<i>Chaminade</i>
Spring Song.....	<i>Mackenzie</i>
MISS PHÆBE JOHNSTON.	
Two Pianos, Tannhäuser March.....	<i>Wagner</i>
MISS JESSIE CONAWAY AND MISS CORA CONAWAY.	

THIRTY-SEVENTH RECITAL AND COMMENCEMENT EXERCISES,

By the Graduating Class in the Artists' Course (Piano), Assisted
by Students in the Vocal and Violin Departments,

FRIDAY EVENING, JUNE 9, 1899.

Piano, Concerto in D Minor.....*Mozart*
Romanza and Finale.

(Cadenzas by Mr. Spencer. Orchestral parts supplied by strings
and organ.)

MR. S. REID SPENCER.

Vocal, The Sword of Ferrara.....*Bullard*
MR. WILLIAM A. STACEY.

Piano, The Eagle, }
Witches' Dance, }*MacDowell*
MRS. NINA S. KNAPP.

Violin, Souvenir de Haydn.....*Leonard*
(Original Edition.)
MASTER EARLE WATEROUS.

Presentation of Diplomas and Certificates by the Dean of the School.
Vocal, "Know'st Thou the Land," from Mignon.....*Thomas*
MISS CORA CONAWAY.

Piano, Polonaise, E Major.....*Liszt*
MISS ELIZABETH RAYMOND.

DIPLOMAS—ARTISTS' COURSE.

PIANO.

NINA SHUMWAY KNAPP, Evanston, Illinois.

ELIZABETH RAYMOND, Evanston, Illinois.

STANHOPE REID SPENCER, Evanston, Illinois.

CERTIFICATES—NORMAL COURSE.

VOICE AND PIANO.

CORA FRANCES CONAWAY, York, Nebraska.
JESSIE FLORENCE CONAWAY, York, Nebraska.
ETHEL ALICE GILCHRIST, Waukon, Iowa.

PIANO.

JOSEPHINE MARY JOHNSTON, Cedar Falls, Iowa.
CLARA RAIFE, Perry, Iowa.
NENA ADELE TILLSON, Tillsonburg, Canada.
HARRIET LEONA WEMPLE, Waverly, Illinois.

VOICE.

PHŒBE JOHNSTON, Milledgeville, Illinois.

ORGAN.

LOUIS NORTON DODGE, Evanston, Illinois.

Certificates of Meritorious Work to Students not in Regular Courses.

PIANO.

OLIVE BELLE GREEN, Angola, Indiana.

VOICE.

WILLIAM ARTHUR STACEY, Evanston, Illinois.

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